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WHO'S WHO IN MUSIC

A BIOGRAPHICAL RECORD OF CONTEMPORARY MUSICIANS

COMPILED AND EDITED BY

H. SAXE WYNDHAM

AUTHOR OF "THE ANNALS OF COVENT GARDEN THEATRE," "A MEMOIR OF SIR ARTHUR SULLIVAN," "AUGUST MANNS AND THE SATURDAY CONCERTS," "STORIES OF THE OPERA," ETC., ETC.

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PREFACE

THE Editors have to acknowledge with gratitude the kind assistance of many of the leading musicians of the day in compiling this work. Almost without exception they readily responded to the demand upon their valuable time. Sir Frederick Bridge, Sir Frederic Cowen, Sir Ed. Elgar, Mr. Ed. German, Sir Alex. Mackenzie, Sir Geo. Martin, Sir W. Parratt, Sir Hubert Parry, Mr. Landon Ronald, Dr. Ethel Smyth, Sir Chas. Santley, Sir C. Villiers Stanford, Sir Henry Wood and many others, all co-operated generously to ensure the accuracy of the details. They have further to express their thanks to the Royal Opera Syndicate, Mr. Neil Forsyth, M.V.O., Messrs. John Long, Limited, The Union of Graduates, Messrs. Novello & Co., Messrs. Rudall, Carte & Co., the *London Musical Courier*, the proprietors of *M.A.P.*, and the *Universal Directory* for kind permission to incorporate copyright matter.

Others who have most kindly assisted in various ways are Mr. Waldo D'Avigdor, Mr. Claude Aveling, Mr. Philip Ashbrooke, Mr. Lewis Ford, Herr Freund, Dr. Harding, Miss Marjorie Pratt, W. J. K. Pearson, Mr. T. Arthur Russell, and Major Stretton, and the Imperial Concert Agency.

They also desire to express the hope that this first attempt to compile a record of contemporary musicians of every grade of eminence may be received with the sympathy often accorded to the débutant's first appearance in public, with a tolerant eye to its many faults of omission and commission and a kindly appreciation of any small virtues it may possess.

The Editors also desire to express their gratitude to Mr. John Parker, Editor of *Who's Who in the Theatre*, for the use of certain biographies compiled by him for that work.

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January

1. Westbrook, born 1831.
2. Gayarré, died 1890. Mendelssohn's "Antigone" at Covent Garden, 1845.
3. Giovanni Battista Pergolesi, born 1710, at Ancona, Italy.
4. S. Storace, born 1763.
5. H. T. Weist-Hill, first principal G.S.M., born 1830, London. "Princess Ida," [first produced London, 1884.
6. Max Bruch, composer, born 1838, Cologne, and Scharwenka, pianist, [born 1850.
7. Sigismund Thalberg,[1] born 1812.
8. Hans von Bülow, born Dresden, 1830.
9.
10. B. Godard, died 1830.
11. Sinding, born 1856.
12. Adolph Jensen, born 1837. Arabella Goddard, born 1833, at St. Malo.
13. Ferd. Ries, died 1838. H. Hofmann, born Berlin, 1842.
14. J. de Reszke, born 1850.
15. J. B. Faure, born 1830.
16. Léo. Délibes, died 1891. Joseph Maas, died 1886.
17. F. J. Gossec, born 1734.
18. César Cui, born 1835.
19. "Trovatore," first produced in Rome, 1853.
20. J. T. Carrodus, born Keighley, Yorks, 1836.
21. Thos. A. Walmisley, born 1814.
22. A Wilhelmj, died 1908.
23. Lablache, died 1858.
24. G. Flotow, died 1883. E. Hofmann, born 1776.
25. Jan Block, born 1851.
26. Frederick Corder, born 1852.
27. Mozart, born 1756. A. A. Klengel, born 1852.
28. L. F. Herold, born 1791.
29. "Beggars' Opera," first produced Lincoln's Inn Fields, 1728.
30. Lemmens, died 1881.
31. F. Schubert, born Vienna, 1791.

[1] Considerable doubt exists as to the exact date of Thalberg's birth. It is variously given (*a*) as above (Fétis), (*b*) on 7 Feb., 1812, on the authority of an elder brother, and (*c*) on 5 May, by his biographer, Mendel.

A—(2141)

February

1. "Manon Lescaut," 1893 and "La Bohême," 1896, first produced at Turin.
2. Palestrina, died 1594.
3. Mendelssohn, born 1809, at Hamburg, F. Niecks, born 1845.
4. Sir M. Costa, born 1807. E. J. Hopkins, died 1901.
5. "Il Barbiére di Siviglia," first performance, Rome, 1816. "Otello," at [Milan, 1887.
6. H. Litolff, born London, 1820.
7. Boyce, died 1779.
8.
9 J. L. Dussek, born 1761.
10. Sir W. Parratt, born, 1841. C. Gurlitt, born 1820.
11. A. E. M. Gretry, born 1741.
12. G. Buonamici, born 1846.
13. L. Wagner, died, 1883. L. Godowski, born 1870.
14. H. Seeling, born 1828, at Prague.
15.
16. J. B. Calkin, born 1827.
17. "Madame Butterfly," first performed at Milan, 1904.
18. N. Paganini, born 1784.
19. Adelina Patti, born 1843, at Madrid.
20. H. Vieuxtemps, born 1820. C. de Beriot, born 1802.
21. Carl Czerny, born 1791, at Vienna. Leo Delibes, born 1836.
22. Niel W. Gade, born at Copenhagen, 1817.
23. G. F. Handel, born 1685.
24. S. Wesley, born 1766. J. B. Cramer, born 1771, at Mannheim.
25. P. L. Scharwenka, born 1847.
26. "Habanera," first performed at Paris, 1908.
27. Sir C. Hubert Parry, born 1848.
28. Madam Patey, died 1894. C. Santley, born 1834.
29. G. A. Rossini, born 1792, at Pesaro, and "Ugonotti" first performed 1836.

March

1. Ebenezer Prout, born 1835. John Thomas, born 1826.
2. G. A. Macfarren, born 1813.
3. "Carmen," first performed at Paris, 1875.
4. Carl Oberthür, born 1819, at Munich.
5. Covent Garden Theatre burnt down, 1856.
6. "Traviata," first performed at Venice, 1853.
7. Edward Lloyd, born 1845.
8. Leoncavallo, born 1858.
9. P. Juon, born 1872.
10. Sarasate, born 1844.
11. "Rigoletto" first performed 1851, at Venice.
12. August Manns, born at Stolzenberg, 1825.
13. Hugo Wolf, born 1860.
14. John Strauss, born 1804 at Vienna. "Mikado" first produced at Savoy [Theatre, 1885.
15. Chas. Dibdin, born 1745.
16. "Thaïs," first performed in Paris, 1894.
17. S. Reay, born 1822.
18. Manuel Garcia, born 1805.
19. "Faust," first performed at Paris, 1859.
20. Madam L. Dulcken, born 1811.
21. J. S. Bach, born 1685. Lady Hallé, born 1840, at Brunn.
22. Carl Rosa, born 1843 at Hamburg.
23. W. Taubert, born 1811 at Berlin. First performance "Messiah," London, [1743.
24. Madame Malibran, born 1808, at Paris.
25. F. J. Fétis, born 1784. "Trial by Jury," first produced, 1875.
26. L. van Beethoven, died 1827, in Vienna.
27. Sir Geo. Elvey, born 1816. d'Indy, born 1851.
28. A. E. Batiste, born 1820. Haydn's "Creation" first performed in England, [1800.
29. Haydn Parry, died 1894.
30. Dr. McNaught, born 1849.
31. J. Haydn, born 1732

April

1. Busoni, born 1866. First performance "Judas Maccabeus," 1747.
2. F. Lachner, born 1804. "Merrie England," produced at Savoy, 1902.
3. Brahms, died 1897.
4. Hans Richter, born 1843, at Raab.
5. L. Spohr, born at Selsen, 1784.
6. R. Volkmann, born 1815.
7. Chas. Burney, born 1726. D. Dragonetti, born 1763.
8. Donizetti, died 1848.
9. F. Paolo Tosti, born 1846, at Ortona.
10. E. d'Albert, b. 1864.
11. Chas. Hallé, born 1819.
12. "Oberon," first produced at Covent Garden, 1826.
13. G. F. Handel, died 1759.
14. "Lakmé," first performed at Paris, 1883.
15. Covent Garden Theatre re-opened after fire, 1858.
16. Cramer, died 1858.
17. F. von Suppé, born 1820.
18. E. D. Coussemaker, born 1805.
19. S. S. Wesley, died 1876.
20. Th. Döhler, born 1814.
21. Gouvy, died 1898.
22. Hayden Coffin, born 1862.
23. "Patience," first performed at Opéra Comique, 1881.
24. J. Kirnberger, born 1721.
25. "Pirates of Penzance," first produced at Opéra Comique, 1880.
26. C. J. Sax, died 1865.
27. "Roméo et Juliette," first performed at Paris, 1867.
28. C. F. Pohl, died 1887.
29. Van Ondricek, born 1889.
30. Sir H. Bishop, died 1855.

May

1. Dvoràk, died 1904.
2. Michael von Glinka, born 1804.
3. " Masaniello," produced at Drury Lane, 1829.
4. Cristofori, born 1655.
5. Dr. T. T. Noble, born 1867.
6. Ernst, born 1814.
7. Johannes Brahms, born 1833, at Altona.
8. Mme. Parepa-Rosa, born 1836, at Edinburgh.
9. Ciro Pinsuti, born 1829, near Florence.
10. Rouget de l'Isle, born 1760.
11. Capocci, born 1840.
12. Dr. Thos. A. Arne, born 1710.
13. Arthur Seymour Sullivan, born 1842, at London.
14. Sullivan's first ballet, " L'Île Enchantée," produced at Covent Garden, 1864.
15. M. W. Balfe, born 1808, at Limerick.
16. G. Nava, born 1802, at Milan.
17. " Trovatore," first produced in England at Covent Garden, 1855.
18. " Véronique," produced at Apollo Theatre, 1904.
19. " Linda di Chamonix," first performed at Vienna, 1842.
20. " Cavalleria Rusticana," first performed at Rome, 1890.
21. " Pagliacci," first performed at Milan, 1892.
22. Richard Wagner, born 1813, at Leipzig.
23. Giov. B. Viotti, born 1753.
24. Tito Mattei, born 1841.
25. " H.M.S. Pinafore," first produced at Opéra Comique, 1878.
26. J. Curwen, died 1880.
27. Joachim Raff, born 1822.
28. Leopold Auer, born 1845.
29. Albeniz, born 1861.
30. Ignaz Moscheles, born 1794.
31. Josef Haydn, died 1809, at Vienna.

June

1. J. Pleyel, born 1757.
2. N. Rubinstein, born 1835, at Moscow.
3. Ch. Lecocq, born 1834, in Paris.
4. Loeschhorn, died 1905.
5. Carl M. von Weber, died 1826.
6. John Stainer, born 1840.
7.
8. Robt. Schumann, born 1810, at Zwickau.
9. Otto Nicolai, born 1810.
10. "Tristan," first produced at Munich, 1865.
11. R. Strauss, born 1864.
12. Hans Bischoff, died 1889.
13. Dr. E. F. Rimbault, born 1816.
14. L. Sloper, born 1826, in London.
15. Ed. Grieg, born 1843.
16. Otto Jahn, born 1813.
17. Chas. Gounod, born 1818.
18. Henry Leslie, born 1822.
19. Ferd. David, born 1810.
20. Braham, born 1774.
21. Curschmann, born 1805.
22. E. N. Méhue, born 1763.
23. Carl Reinecke, born 1824.
24. Plunket Greene, born 1865.
25. Raff, died 1882.
26. Ed. Bunnett, born 1834.
27. John Hullah, born 1812.
28. J. Joachim, born 1831.
29. Campra, died 1744.
30. E. J. Hopkins, born 1813.

July

1. W. Vincent Wallace, born 1814, at Waterford.
2. "Faust," first produced at Covent Garden Theatre, 1863.
3. Rousseau, died 1778.
4. Byrd, died 1623.
5. Dr. Crotch, born 1775.
6. J. Holbrooke, born 1878.
7. Geo. Cooper, born 1820, in London.
8. F. Chrysander, born 1826.
9. R. Gauntlett, born 1805.
10. H. Wieniawski, born 1835.
11. "Il Segreta di Susanna," first produced in England, London, 1911.
12. C. Barth, born 1847.
13. Carrodus, died 1895.
14. Willy Hess, born 1859.
15. C. Czerny, born 1857.
16.
17. Mme. Th. Tietjens, born 1831, at Hamburg.
18. Mme. Viardot-Garcia, born 1821, in Paris.
19. Lord Mornington, born 1735.
20. Jacob Offenbach, born 1822, at Cologne.
21. Felix Godefroid, born 1818.
22. Arditi, born 1822, at Crescentino.
23. Sacchini, born 1734, at Pozzuoli.
24. Adolph Adam, born 1803, in Paris.
25. Dibdin, died 1814.
26. John Field, born 1782.
27. V. de Pachmann, born 1848.
28. Johann Seb. Bach, died 1750, at Leipzig.
29. Robt. Schumann, died 1856.
30. Templeton, born 1802.
31. F. Liszt, died 1886.

August

1. Papini, born 1847.
2. J. Schulhoff, born 1825, at Prague.
3. Fredk. Clay, born 1839 (? 1840), at Paris.
4. Pflughaupt, born 1833.
5. Ambroise Thomas, born 1811, at Metz.
6. Mendel, born 1834.
7. Granville Bantock, born 1868.
8. Graun, d. 1759.
9. N. H. Bochsa, born 1789.
10. Glazounov, born 1865.
11. Kjerulf, died 1868.
12. Sir Joseph Barnby, born 1838, at York.
13. Sir Geo. Grove, born 1820.
14. Wm. Croft, born 1677.
15. Philip Armes, born 1836.
16. "Siegfried," first produced at Bayreuth, 1876.
17. "Götterdämmerung," first produced at Bayreuth, 1876.
18. Fredk. Wieck, born 1785.
19. N. Porpora, born 1686.
20. Christine Nilsson, born 1843.
21. Otto Goldschmidt, born 1829.
22. W. H. Cummings, born 1831, at Sidbury.
23. M. Moszkowski, born 1854.
24. Dubois, born 1837.
25. Jomelli, died 1774.
26. J. C. Kessler, born 1800, at Augsburg.
27. Em. Sauret made *début* at Covent Garden, 1866.
28. Walter Macfarren, born 1826.
29. F. Mottl, born 1856.
30. Adolph Hesse, born 1809, at Breslau.
31. H. L. Helmholtz, born 1821.

September

1.
2. W. C. Macfarren, died 1905.
3. N. Amati, born 1596.
4. E. Grieg, died 1907.
5. Jacob Meyerbeer, born 1791.
6. Walford Davies, born 1869.
7. André Philidor, born 1726, at London.
8. Anton Dvorák, born 1841, at Muhlhausen.
9. Dr. W. Creser, born 1844.
10. Dr. Z. Buck, born 1798.
11. Sir G. C. Martin, born 1844.
12. Theodor Kullak, born 1818.
13. Mme. Schumann, born 1819, at Leipzig.
14. M. Haydn, born 1737.
15. S. Jadassohn, born 1831, at Breslau.
16. C. Gomez, died 1896.
17. S. Mercadante, born 1795, at Altamura.
18. Franchetti, born 1860.
19. Schira, born 1815.
20. Covent Garden Theatre, burnt 1808.
21. Aug. Wilhelmj, born 1845, at Usingen.
22. W. S. Hoyte, born 1844.
23. Mme. Malibran, died 1836.
24. J. Klengel, born 1859.
25. C. Klindworth, born 1830, at Hanover.
26. Dr. Rimbault, died 1876.
27. Hermann Wollenhaupt, born 1827.
28. J. Mattheson, born 1681.
29. Sig. Esposito, born 1855.
30. Sir Chas. Stanford, born 1852, at Dublin.

October

1. Pierre M. F. Baillot, born 1771.
2. J. Ella, died 1888.
3. " Yeomen of the Guard," first performance at Savoy Theatre, 1888.
4. J. Blumenthal, born 1829.
5. John Francis Barnett, born 1838, in London.
6. Jenny Lind, born 1820.
7. " Utopia, Limited," first performed at Savoy Theatre, 1893.
8. Emil Sauer, born 1862.
9. C. Saint-Saëns, born 1835.
10. J. L. Krebs, born 1813.
11. S. Wesley, died 1837.
12. J. L. Hatton, born 1811, at Liverpool.
13. M. Hauptmann, born 1792, at Dresden.
14. W. Cusins, born 1833.
15. Gerard F. Cobb, born 1838.
16. R. Kreutzer, born 1766, at Versailles.
17. A. W. Thayer, born 1817, at S. Natick, Mass.
18. Ch. Gounod, died 1893.
19. A. Fumagalli, born 1828.
20. H. J. Blagrove, born 1811.
21. Sims Reeves, born 1818.
22. F. Liszt, born 1809, at Raiding.
23. A. Lortzing, born 1803, Berlin.
24. Hiller, born 1811.
25. Georges Bizet, born 1838, at Paris.
26. H. Smart, born 1813.
27. A. Gibson, born 1849.
28. Wm. Spark, born 1825, at Exeter.
29.
30. G. Merkel, died 1885.
31. G. A. Macfarren, died 1887.

November

1. V. Bellini, born 1802, at Catania.
2. Jenny Lind, died 1887.
3. "Fra Diavolo," produced at Covent Garden, 1831.
4. Mendelssohn died 1847, at Leipzig.
5. Hans Sachs, born 1494, at Nuremberg.
6. I. T. Paderewski, born 1860.
7. I. Brull, born 1846.
8. "Adrienne Lecouvreur," first performed in England, London, 1904.
9. J. B. Weckerlin, born 1821.
10. Martin Luther, born 1483.
11. B. Romberg, born 1767.
12. G. Merkel, born 1827, at Lausitz.
13. Rossini, died 1868.
14. G. Spontini, born 1774.
15. von Gluck, died 1787.
16. John Curwen, born 1816, at Heckmondwike.
17. "The Sorcerer," first produced at Opéra Comique, 1877.
18. Sir H. R. Bishop, born 1786.
19. Arthur Chappell, born 1826, in London.
20. Wm. Chappell, born 1809.
21. H. Purcell, died 1695.
22. Conrad Kreutzer, born 1780.
23. T. Attwood, born 1765.
24. "Iolanthe," first produced at Savoy, 1882.
25. Rheinberger, died 1901.
26. H. G. Coward, born 1849.
27. J. P. Duport, born 1721.
28. Donizetti, born 1797.
29. Sofia Scalchi, born 1850.
30. A. G. Rubinstein, born 1829, near Jarsy.

December

1. J. Gung'l, born 1810.
2. "Samson et Dalila," first performed at Weimar, 1877.
3. H. Goetz, died 1876.
4. R. Niemann, born 1838.
5. Mozart, died 1791, at Vienna.
6. Covent Garden Theatre, first opened 1732.
7. "Gondoliers," first performed 1889, at Savoy Theatre.
8. Henry Russell, died 1900.
9. Sir Geo. Elvey, died 1893.
10. "Girl of the Golden West," first performed at New York, 1910.
11. Hector Berlioz, born 1803.
12. Mme. Rudersdorff, born 1822.
13. E. G. Monk, born 1819.
14. Leopold Mozart (violinist), born 1719, at Augsburg.
15. H. G. Gadsby, born 1842.
16. L. van Beethoven, born 1770, at Bonn.
17. H. Goetz, born 1840, at Konigsberg.
18. Carl M. von Weber, born 1786, at Gutin.
19. John Ella, born 1802.
20. Th. Marzials, born 1850.
21. E. Pauer, born 1826, at Vienna.
22. Mme. Carreño, born 1853.
23. E. de Reszke, born 1855.
24. First performance of "Aïda," at Cairo, 1871.
25. Arbos, born 1863.
26. Riviere, died 1900.
27. Sir J. Goss, born 1800.
28. J. Rietz, born 1812.
29. W. Crotch, died 1847.
30. "Pirates of Penzance," first produced at Bijou Theatre, Paignton, 1879.
31. G. Herz, born 1799.

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A

ABBOTT, Bessie (Pickens), soprano vocalist; *b.* Riverside, New York; her grandfather, Mr. Pickens, was U.S. Ambassador at St. Petersburg; studied under Bouhy and Madame Mathilde Marchesi; made her *début* at the Opera House, Paris, in December, 1901, as Juliet in Gounod's "Romeo et Juliette"; appeared at the Elysée and British Embassy, Paris, on the occasions of the visits of King Oscar of Sweden and King Edward VII.

ACKTE, Aino, operatic soprano; *b.* Helsingfors, Finland, 1876; entered the Paris Conservatoire in 1894; later made her *début* (in '97) at the Grand Opera as Marguerite in Gounod's "Faust"; subsequently interpreted with great success such parts as Elsa in "Lohengrin," Elizabeth in "Tannhäuser," Benjamin in Méhul's "Joseph," and other leading *rôles*. Has recently achieved a triumph in *rôle* of Salome in Strauss's opera, during the Beecham season at C. G. Theatre.

ADAMS, Stephen, song writer. (*See* MAYBRICK, MICHAEL.)

ADAMS, Suzanne, operatic soprano; of Irish parentage, but born in America; *e.* for musical profession by Mme. Marchesi in Paris. Made her *début* there as Marguerite. Has sung at most of the principal oratorio and ballad concerts in England, and in opera at the Metropolitan Opera House, New York, and elsewhere. Was married to the late Mr. Leo Stern, a famous 'cello player who died somewhat suddenly several years ago. She appeared at Covent Garden Theatre each year from 1898-1906. *Address :* 77 Cambridge Terrace, W.

ADELA, Marguerite, soprano; *b.* London, 17 Oct., 1884; *d.* of William Gascoigne-Johnson; *e.* at Croydon and at the Brighton School of Music under Mr. Robert Taylor, gaining a scholarship and gold medal; also under Mr. H. Van Vleet in London; first appearance in Hull, 1896, deputising for Madame Alice Esty; since then she has fulfilled engagements on two occasions at the Albert Hall, and at Æolian Hall. *Recreations :* tennis and motoring. *Agent :* c/o Mapleson & Co., Ltd., 47 Charing Cross Road, W.C.

AGUTTER, Benjamin, organist and composer; *b.* St. Albans, 2 April, 1844; studied organ and composition with E. J. Hopkins, singing with Manuel Garcia, and harmony and counterpoint with Dr. Wylde; graduated Mus.Bac. Oxon, 1870; Mus. Doc. Cantuar, 1891; Fellow R.C.of O., etc. For many years organist and choirmaster of St. Peter's, Streatham; has composed a Missa de Sancto Albano and a Missa de Sancto Petro; and other services for the Holy Communion, anthems, morning and evening services, hymns, carols, etc. *Address :* c/o Novello & Co., 160 Wardour Street, W., and 26 Elmstone Road, Fulham, S.W.

AINLEY, William Clark, organist and composer; *b.* Kirkheaton, Yorks, 13 July, 1834; A.R.C.O. and Mus. Bac., Cantab, 1885; organist and choirmaster at Kirkburton Parish Church, 1856; Kirkheaton, 1863; Moldgreen Parish Church 1865, and Mirfield Parish Church, 1874, down to the present time. Has composed a

large number of anthems, including "Behold, O God our Defender," for Queen Victoria's Jubilee, organ pieces and church services. *Address:* Selwyn House, Filey, Yorks.

AITKEN, George (George Benjamin Johnston Aitken), pianist, composer and critic; *b.* in London, his parents being unconnected with music save as amateurs. Educated for music at the R.A.M., which he entered while sub-organist of St. Andrews, Well Street, in 1885, under Walter Macfarren and Matthay, for piano, Dr. Steggall, and Davenport for composition. Gained Robert Cocks Prize for piano-playing in 1895 and Associateship R.A.M., 1896. Appointed organist and choirmaster Hampstead Parish Church, 1895. Eventually made a specialty of pianoforte playing and teaching under Tobias Matthay. Professor of piano at G.S.M. since 1904. Has published Church Service in E flat, anthem, "Christ is Risen," many pianoforte solos, duets, violin and organ pieces, and is well known as composer of the charming songs "Lead Kindly Light," "Maire My Girl," "Jest Her Way," "Message of Hope," etc., etc. *Address:* 58 Gondar Gardens, Hampstead, N.W.

ALBANESI, Carlo, pianist and composer; *b.* in Naples 22 Oct., 1858. Studied harmony and composition with Sabino Falconi and piano with Luigi Albanesi. After several recitals in Italy went to Paris in 1878 and gave recitals there; came to London in 1882 and gave recitals till 1893. Appointed professor of piano at R.A.M. in that year to fill the place left vacant by the death of Thomas Wingham. Made Hon. R.A.M. 20 June, 1895, and member of the Philharmonic Society in 1896. Professor at the R.A.M., examiner of the pianoforte classes at R.A.M., R.C.M., Royal Academy of Music, Dublin. Chevalier Officer of the Crown of Italy. The list of compositions comprises besides a great number of piano pieces, a string quartet—a trio for piano and strings and six piano sonatas, songs and MS. orchestral works. The list of pupils includes many distinguished artistes as well as T.R.H. the Crown Princess of Sweden and her sister, Princess Patricia of Connaught, the Duchess Marie of Saxe-Coburg and the Duchess Paul of Mecklenburgh. *Address:* 3 Gloucester Terrace, Hyde Park, W., and Bechstein Studios.

ALBANI, Madame Emma (Marie Cecile Emma Lajeunesse), *prima donna* and concert vocalist; *b.* of French-Canadian parents at Chambly, Montreal, 1 Nov., 1852. Her father was a professor of music and a skilled performer on the organ, violin and harp. Her mother, Melina Mignault, was also very musical. Her general education commenced at the age of five at the Convent of the Sacré Cœur at Sault-au-Recollet. Speaks English and French with equal fluency, and at the age of six read at sight all ordinary piano and vocal music, and commenced to learn the harp. Her mother dying when she was only seven years old, she continued her studies under her father. Her first appearance in public was at Montreal when she was only eight years old, singing several songs and accompanying herself on the piano in the grand air from "Robert le Diable." In 1864 the family removed to Albany, New York State, where she sang at the cathedral, attracting the attention of the bishop, who persuaded her to become the organist of the cathedral. She accepted the offer, and also became teacher of piano and singing at the Convent of the Sacré Cœur at Kinwood. For the next three years she strove to perfect herself in the various branches of her art, and as the result of her own savings, and a benefit concert organised with the assistance of the bishop, sufficient funds were provided to enable her to go to Paris, where she at once placed herself under the then famous tenor singer Duprez. After eight months she proceeded to Milan and studied Italian opera under the world-renowned Lamperti. This led to her engagement at the Opera House, Messina, where she made her first appearance on the stage as Amina in "La Sonnambula," 1871, scoring an immediate success. She afterwards sang at the Pagola, Florence, and at

the Opera House at Valetta, Malta, where her previous success was confirmed. After several months of further study with Lamperti, she came to England, and made her first appearance in London at Covent Garden on 2 April, 1872, in her favourite part of Amina. After winning additional laurels during the London season, she made a successful *début* in Paris. It was in 1881 Madame Albani first essayed the portrayal of Wagner's heroines in the then comparatively little-known operas "Lohengrin" (which was the first she sang in), "Tannhäuser," "Flying Dutchman," "Meistersinger," and "Tristan." In 1882 she undertook the soprano music in Gounod's "Redemption" at the Birmingham Festival to the great delight of the composer, who wrote another work expressly for her, "Mors et Vita," in which she first sang in 1885, also at Birmingham. Madame Albani has been the recipient of numerous orders, decorations, gifts and other marks of distinction from Royal personages, and was an especial favourite of Queen Victoria, who had a very warm feeling of friendship as well as admiration for the distinguished singer. In 1878 she was married to Mr. Ernest Gye, who was at that time controlling the destinies of Italian opera at Covent Garden. Since then she has sung in all the principal cities of Europe with unfailing success. In 1911 Madame Albani appeared at a farewell concert at Albert Hall and received a great ovation on her final appearance. For a full account of her great career, see her "Forty Years of Song," recently published. *Address:* 61 Tregunter Road, S.W.

ALBERT, B., vocal teacher, of French birth, but for many years resident in London and well known as a professor at the R.A.M. and G.S.M., from which he has now retired.

ALCOCK, Walter Galpin, organist and composer, Mus. Doc. Dunelm, A.R.C.M. and F.R.C.O.; *b* Edenbridge, Kent, 29 Dec., 1861, Society of Arts Scholar at the National Training School for Music, where he studied under Sullivan, Stainer, J. F. Barnett, Eaton Faning, etc.; organist at Parish Church, Twickenham, 1880, Quebec Chapel, 1887, Holy Trinity, Sloane Street, 1895; *m.* Jan., 1893, to Naomi Lucas, *d.* of the late Rev. C. H. Lucas, rector of Edith Western, Rutland; has composed a quantity of choir and organ music, pianoforte pieces, and is Assistant organist of Westminster Abbey; is organist and composer to His Majesty's Chapels Royal, and organ professor at the R.C.M.; officiated as organist at the Coronation of their late and present Majesties at Westminster Abbey, composer of "Sanctus" at latter ceremony, and director of music at the Memorial Services in the Abbey to President McKinley, Lord Salisbury and the late Baroness Burdett-Coutts; is M.V.O. (5th class). *Recreations:* Engineering and motoring. *Club:* Devonshire. *Address:* 11 The Crescent, Surbiton.

ALDERSON, Albion Percy, organist, conductor and teacher of music; *b.* Newcastle-on-Tyne, 1871; *s.* of the late Thomas Albion Alderson, organist at St. Andrew's Parish Church, Newcastle-on-Tyne, 1867 to 1902; *m.*, June, 1899, Winifred Bessell; *e.* Newcastle Modern School under Dr. Ehrlich; first prepared for the musical profession by his father and afterwards with Dr. Armes at Durham Cathedral; from 1899 to 1903 was at the R.C.M. under Franklin Taylor, Sir Walter Parratt and Sir Hubert Parry; appointed in 1893 organist and choirmaster of Parish Church, Kingston-on-Thames, where he also conducts a choral and a Madrigal Society; gained A.R.C.M. 1903; degree of Mus.Bac. Dunelm, 1892; Mus.Doc. 1897; was the first Mus.Doc. of Durham by examination; winner of Madrigal Society's medal and Molyneux Prize for five-part Madrigal "Love in Absence," 1906; Hon. Examiner for Scholarships, R.C.M., 1904; Examiner in Music, Durham University, 1908–10. *Address:* "Warkworth," Knight's Park, Kingston-on-Thames.

ALLEN, Perceval, soprano; *b.* Ripley, Derbyshire; *d.* of Josiah Allen, Doctor of Medicine, and Alice Perceval; educated at Cheltenham; musical

training from Mr. William Shakespeare. Made her *début* at a London Philharmonic concert in 1905, singing Ave Maria (Max Bruch); principal engagements include Liverpool Philharmonic Concerts, 1903 and 1905; London Philharmonic Concerts, 1905-6; Norwich Triennial Festival, 1905; was representative solo soprano at concerts given in Paris by the Symphony Orchestra and Leeds Choir, 1906; Handel Festival, 1906. Since then she has had important engagements at London, Norwich, Dublin, Liverpool and Belfast; in 1908 was engaged by the Royal Opera Syndicate to sing in English version of "Nibelungen Ring" at Covent Garden; Handel Festival, 1912. *Address:* 6 Nottingham Mansions, Nottingham Street, W. *Telephone No.:* Pad. 4539.

ALMAN, Samuel, composer; *b.* in a village near Odessa in 1878, of Jewish parents; at the age of fourteen had written music, sung in synagogues in Russia; began musical education at the Odessa Conservatoire, and passed into Russian Army in which he served four years; he narrowly escaped massacre of Kishmeff, in 1904 fled to England; studied composition under Dr. Hamilton Robinson at the G.S.M.; took diploma of A.R.C.M., and has recently produced "King Ahaz," the first opera in the Yiddish language, at the New Jewish Theatre in the East End, having written both libretto and music, with great success; is also engaged in teaching and as choirmaster at Dalston Synagogue.

ALMANZ, Fernand, stage manager; *b.* in France, and educated as a singer and for music generally; is best known as a stage manager in America and at Royal Opera, Covent Garden.

ALVAREZ, Albert Raymond (Gouron), operatic tenor; *b.* at Bordeaux; made his *début* at Lyons; after completing his studies in Paris he first appeared at the Grand Opera as Faust in 1892, afterwards assuming most of the leading tenor *rôles;* was also for many years a principal tenor at the Royal Italian Opera, Covent Garden, where in addition to playing the traditional *rôles* he created parts in "Amy Robsart," "The Lady of Longford" and "La Navarraise." *Address:* 83 Boulevard Berthier, Paris.

AMES, John Carlowitz, composer, pianist and conductor; *b.* 8 Jan., 1860, Westbury-on-Trym, near Bristol; his father was George Acland Ames, and his mother's maiden name Countess Clara Poelzig; *e.* at Charterhouse and Edinburgh University; trained for music at Stuttgart Conservatoire by Pruckner (piano) Goebschius and Faisst (composition); afterwards studied at Dresden under Franz Wüllner; *début* at Steinway Hall in 1881, playing his own composition; *m.* Frl. Sophie Herminie Johanna Hecht; principal compositions include a four-act opera, "The Last Inca"; Incidental music to "Richard II," produced by Tree at His Majesty's Theatre; Incidental music to "Bonnie Dundee," by L. Irving, produced at Adelphi Theatre, two piano concertos, 130th Psalm for chorus, soli and orchestra, etc. *Hobbies:* Walking, mountain-climbing, fishing; Member of I.S.M. Society of British Composers; Director Philharmonic Society, *Club:* Three Arts. *Address:* The Hermitage, Windsor Terrace, Hampstead, London.

AMSDEN, Elizabeth, operatic soprano; *b.* in America, studied in Paris and sang for some time as an amateur, but made highly successful *début* at Covent Garden, 1910.

ANDERSEN, Karl Joachim, flautist; *b.* Copenhagen, 29 April, 1847, where he played in the Royal Band from 1869 to 1877; proceeding to Berlin, he assisted in founding the Philharmonic Orchestra there; since 1893 has conducted the Palace Orchestra at Copenhagen; has composed a large number of pieces for the flute, including a set of forty-eight studies and a concertstück. *Address:* Copenhagen.

ANDERSON, Kate, soprano; *b.* Bristol; *d.* of Joseph Andres Anderson, master mariner, and his wife Kate Bishop; began her musical studies at the age of seven, as

violinist; won Bristol Scholarship for violin at R.C.M. at the age of sixteen; studied singing with Albert Visetti; first appeared in public as a violinist at Kingswood, in 1888; has sung for the Royal Choral Society, at the Royal Albert Hall, 1903-4; Leeds Philharmonic, 1903-4; at the Norwich Orchestral Concerts; at leading concerts in Bristol, Birmingham and other large centres; first appeared on the operatic stage when a student, at the R.C.M., as Beatrice in Stanford's "Much Ado about Nothing," 1901; her first professional appearance in 1904 as Michaela in "Carmen" with the Moody-Manners Company; has since toured with that company all over England and during their season at the Lyric, playing Marguerite in "Faust," Mrs. Ford in "The Merry Wives," etc.; engaged to create the part of Sarenna in Hermann Löhr's opera of that name, has lately (1912) played, for the Denhof tours, Eurydice in "Orpheus" and Eva ("Meistersingers"), has won several prizes, including the Musical Societies Prize, the Worshipful Society of Musicians' Silver Medal, also a bronze medal for violin playing. *Address:* 55 Portsdown Road, Maida Vale, W.

ARBOS, E. Fernandez, violinist and conductor; *b.* Madrid, 25 Dec., 1863, both his father and grandfather being military bandmasters; entered Madrid Conservatoire under Monasterio, a famous violinist, and gained numerous first prizes; his success secured him the patronage of Spanish royalties, who enabled him to enter the Brussels Conservatoire, where he studied the violin with Vieuxtemps and composition with Gevaert; leaving Brussels became Joachim's pupil for three years, and acted as leading violin of Berlin Philharmonic Society; toured the Continent, and after a short period as professor at the Hamburg Conservatoire, returned to Madrid by the request of the Queen of Spain, and became principal professor of the violin in the Conservatoire of that city; in 1890 came to London, after having acted as leading violin of the Glasgow Orchestra during the preceding season, and appeared at a series of concerts given by his countryman Señor Albeniz; subsequently played Bach's Double Concerto with Joachim at the St. James's Hall; was selected as a Professor of the Violin at the R.C.M., a position he still holds; has composed a large number of pieces for the violin, and a comic opera, "El Centro de la Tierra," first performed at Madrid in 1895. He has also conducted the London Symphony Orchestra at Queen's Hall, Covent Garden, etc., as well as the Liverpool Philharmonic Society and the St. Petersburg and Moscow Philharmonic Concerts. Every year he spends three months in Spain, touring the principal cities with the Madrid Symphony Orchestra, of which he has been conductor the last ten years. *Address:* Royal College of Music, London, and 13 Clareville Grove, South Kensington, W.

ARCHDEACON, Albert, baritone vocalist and theatre manager; *b.* Liverpool, 27 June, 1870; *s.* of Lawrence Archdeacon, merchant, by his wife Mary Elizabeth Gwyer; educated at Liverpool Institute and holder of Liverpool Scholarship at R.C.M. for four years; first appeared at Drury Lane Theatre as principal baritone in Schumann's "Genoveva"; played at Windsor Castle before Queen Victoria in Delibes' "Le Roi l'a dit"; toured through England with Madame Antoinette Sterling in 1899; managed his own opera company, touring Madeira and Canary Islands, 1900; through Canada with Madame Albani, 1903; South Africa, Albani Tour, 1904; England, ditto, 1904-5; England with Madame Melba, 1905; Canada, Albani, 1906; appeared at the Royal Opera, Covent Garden, in "Die Meistersinger," 1904. His favourite professional occupation is playing Wagnerian operatic *rôles*. *Recreation:* Photography. He stayed at Windsor Castle when taken ill during a performance of "Le Roi l'a dit," and had the honour of being presented to Queen Victoria, from whom he received a large signed engraving of herself; has recently acted as manager for the Beecham Opera Company at His Majesty's Theatre and elsewhere, and in 1911 as manager of Aldwych Theatre.

ARENSKY, Antony Stepanovich, composer; *b.* Novgorod, 31 July, 1861, his father and mother being both excellent musicians; entered the St. Petersburg Conservatoire, where he studied under Zikke and Rimsky-Korsakov; in 1882 he was appointed professor of harmony at the Moscow Conservatoire, and was for several years conductor of the Russian Choral Society; in 1894 he became director of music at the Imperial Chapel, St. Petersburg, holding the post until 1901; his compositions include the opera, "A Dream on the Volga," first performed in Moscow in 1890, opera in one act, "Raphael," composed for the Russian Artists' Club at St. Petersburg, in 1894, and a grand opera, "Nala and Damayanti," 1899; he has also composed a large number of songs, piano pieces and other music.

ARMBRUSTER, Carl, musician; musical adviser to the London County Council; *b.* Germany, 13 July, 1846; studied under Flügel at Neuwied and Hompesch, Cologne; coming to England he was appointed conductor of the Court Theatre in 1881; was afterwards conductor at the Haymarket, Lyceum, Drury Lane, and Covent Garden in 1892-3; from 1886 to 1894 he took an important part in the Wagner Festivals at Bayreuth, acting as chorus-master and conductor of the stage band; was for many years a well-known lecturer both in this country and in America, his lectures with musical illustrations being highly appreciated. Among those before whom they were delivered was the late Queen Victoria; he delivered the Lowell Lectures at Boston in America on the life and works of Wagner, and a series of lectures on songs; he also lectured at the Wellesley College, Drexel Institute, at Philadelphia; and at the Universities of Illinois, Chicago, Montreal, etc., in 1900-1; returning to England he was appointed Musical Adviser to the London County Council. *Address:* London County Council Offices, Spring Gardens, S.W.

ARMSTRONG, Madam Helen (Mrs. Lowthian), teacher of singing, a native of Sunderland, co. of Durham, where she began her education; later she went to Italy and studied at Milan Conservatoire and afterwards went to Bologna and studied under Signor Dallari, and on returning to London with Sig. N. Ferri at the G.S.M.; her first professional work was an Italian opera tour in Great Britain with Signor Rialp. In 1878 she began an extensive tour of opera concerts and oratorio in Italy, including Salerno, Turin and Malta; later on she appeared at Covent Garden, and in 1881 she was appointed professor at G.S.M.; in 1886 she married Mr. G. H. Lowthian; her favourite parts in opera were Rosina ("Il Barbière") and Nancy ("Marta"). *Address:* 51 South Hill Park, Hampstead, N.W.

ARNOLD, Adelaide, harpist and teacher; *b.* 2 Dec., 1860, at Highbury; *e.* at Miss Buss' Collegiate School, Camden Town; she studied harp with Balsir Chatterton, and music generally at R.A.M. under John Thomas (harp), Bamfylde (piano), Montem Smith (singing), and Hooper (harmony); married Mr R. Ernest Parkin, and is a relative of the late Sir Edwin Arnold, poet and author of "Light of Asia"; has played at Westminster Abbey, Crystal Palace, St. James's Hall, Queen's Hall, and Albert Hall; at last mentioned, she played for Benedict at his Jubilee Concert, and with Sarasate, and other distinguished musicians on tour and in London. Associate R.A.M. and Philharmonic, Prof. G.S.M. *Address:* 18 Lyncroft Gardens, Finchley Road, N.W.

ARNOLD, Frank, violinist; *b.* at Blackley, near Manchester; received his early tuition of Herr Bauerkeller in Manchester; entered R.A.M. and studied under Sainton; gained Kelsall prize consisting of Nicholas Amati violin, and afterwards became professor R.A.M. and later appointed examiner for Associated Board. *Address:* Crickley Ho, Sinclair Road, W.

ASHTON, Algernon (Algernon Bennet Langton Ashton), composer and pianist; *b.* Durham, 9 Dec., 1859; *s* of the late Charles Ashton, principal tenor at Lincoln and Durham Cathedrals, and of Diana Valentina Ashton,

went to Leipzig in 1863; he studied at the Conservatoire from 1875 to 1879, prior to that, taking piano lessons from Franz Heinig, and harmony and composition lessons from Iwan Knorr; later (1880-1) studied composition under Joachim Raff at Frankfort-on-Maine; has published close upon 150 compositions; coming to London in 1881, he has resided here ever since; was appointed a professor of the pianoforte at the R.C.M. in 1885, a position he relinquished in 1910; has given many concerts in London and elsewhere; toured with Ben Davies and Tivadar de Nachez in 1894; his *principal hobbies* or *recreations* are writing letters to the press, visiting the tombs of famous personages, in connection with which he has been the indirect means of restoring many noteworthy resting-places; listening to the debates in the House of Commons, playing billiards and whist; Mr. Ashton is included in the Marquis de Ruvigny's Plantagenet Roll as a descendant of King Edward III. *Address:* 10 Holmdale Road, West Hampstead, N.W.

ATKINS, Ivor, Hon. R.A.M., Mus. Bac., Oxon., F.R.C.O.; *b.* Cardiff, 29 Nov., 1869; *s.* of the late Frederick Atkins; *e.* at Roath and privately; appointed assistant organist at Hereford Cathedral, 1890; organist and choirmaster Ludlow Collegiate Church, 1893-7; organist and choirmaster Worcester Cathedral, 1897; conductor of the Three Choirs Festival at Worcester, 1892, 1902, 1905 and 1908. His compositions include the cantata "Hymn of Faith," the libretto to which was arranged by Sir Edward Elgar, and which was first performed at the Worcester Festival in 1905; he has also composed a number of anthems and part songs, and festival settings of the Evening Service for the Hereford and Gloucester Festivals, 1903-4. *Address:* College Yard, Worcester.

ATKINSON, Lawrence, vocalist and teacher; trained in London, Paris and Berlin for four and a half years, made his *début* as a singer in Manchester Oct., 1903; was selected in 1905 to sing Richard Strauss's songs when the composer came to Manchester to give a programme of his works; the same year was injured in terrible Electric Railway accident, and has been compelled to discontinue public singing, and devote himself to teaching; takes his advanced pupils abroad each year to perfect themselves in the diction of French and German. *Address:* "Rookwood," Altrincham, Cheshire.

AUER, Leopold, violinist; *b.* 7 June, 1845, at Veszbrem in Hungary; *e.* at the Conservatoire in Vienna, 1857-8, under Dout, afterwards with Joachim in Hanover; started in public as leader in Dusseldorf; went in 1866 to Hamburg and has been since 1868 a prominent teacher and solo-player at St. Petersburg, where he succeeded Wieniawski as professor at the Conservatoire; he became solo-violinist to the Czar of Russia, a post which is in the Imperial service; conducted the concerts of the Imperial Russian Society of Music 1887-92, and was created a Russian nobleman in 1895 and state councillor in 1903; Grand Cross of St. Stanislas order in 1912; has been, with the exception of Sevcik, the master of more distinguished players than almost any prominent teacher of the day, amongst his best known pupils being Mischa Elman, Kathleen Parlow, Zimbalist and May Harrison. *Address:* Imperial Conservatoire, St. Petersburg.

AUGENER, Ltd., music publishers, founded in 1853 by George Augener; in 1855 introduced first cheap type editions of classical music to England; in 1871 started *Monthly Musical Record;* in 1896 amalgamated with Robert Cocks & Co., and is now a branch of the well-known firm of Schott & Co. *Address:* 63 Conduit Street, W.; 16 Newgate Street, E.C.; and 18 Great Marlborough Street, W.

AULIN, Tor, violinist; *b.* Stockholm, 1856; leader of opera orchestra in that city since 1889, and of the Aulin Quartette, founded in 1887; he is also conductor of the Stockholm Philharmonic Society. *Address:* Stockholm.

AUSTIN, Frederic, baritone vocalist; *b.* London, 1872; *e.* in piano and composition by his uncle, Dr. W. H. Hunt, at Birkenhead, and afterwards in singing by Mr. Charles Lunn of London; Mus.Bac. Durham, 1894; sang at Gloucester Festival 1904, since then has appeared at the Birmingham, Sheffield, Bristol, Norwich, Worcester, Hereford and other Festivals, the Royal Philharmonic Society, as principal baritone at the Royal Opera, Covent Garden, and in Mr. Beecham's opera seasons at His Majesty's and Covent Garden; has also sung in Germany, Holland and Denmark; is a composer, and has had orchestral works produced by Sir Henry Wood, Mr. Beecham and Mr. Balfour-Gardiner. *Address:* Edenhurst, Pinner.

AYLWARD, Florence, song writer; *b.* Brede Rectory, East Sussex, 10 March, 1862; *d.* of Rev. Augustus Aylward, Rector of Brede, and his wife Mary, eldest daughter of Thomas Frewen, of Brickwall, Sussex; *m.* Harold A. Kinder, 1881; *e.* chiefly at home and at a school at Norwood; learned the organ from Dr. Abram at St. Leonards, and the piano for one year under Theodore Trekell; orchestration under the late Henry Gadsby at the G.S.M. She has written songs ever since she was twelve years old, her first published song, "Daydawn" (1888), she sent to Messrs. Boosey, who offered her £5 5s. for it, and she has written for them or Chappell's ever since; her most popular songs, though, in the composer's opinion, not necessarily the best, are "Beloved, it is Morn," "Love's Coronation," and "The Song of the Bow." Her *recreations* are cycling, photography and church choir training. *Address:* Taunton, Coulsdon, Surrey. *Telegraphic address:* "Kinder, Coulsdon Road." *Clubs:* Lyceum, Society of Authors.

AYNSTEY, Howard, conductor, composer and concert director; *b.* London, 29 Mar., 1864; *s.* of Thomas Oldham Williams, accountant; *b.* of Mme. Slapoffski (*prima donna*, grand opera) and Philip Williams (actor), nephew of late Henry Haigh and Mme. Haigh Dyer (grand opera singers); *e.* at Mercers' School, E.C.; trained privately for the musical profession; first appeared publicly as pianist, 1880; subsequently toured with various companies as musical director, and then organised string bands for public and private engagements; appeared at concerts at Queen's Hall, St. James's Hall, Crystal Palace, etc.; conductor of Anglo-Viennese and Rakoczy Blue Hungarian Bands; concert and entertainment organiser. Has composed several popular songs. *Address:* Dudley House, Barton Street, Baron's Court, W. *Telegraphic address:* Aynstey, London.

B

BACKHAUS, Wilhelm, pianist; *b.* Leipzig, 26 Mar., 1884; *e.* at the Leipzig Conservatoire under Alois Reckendorf and under Eugen d'Albert, at Frankfort-on-Maine; among the most brilliant pianists of the day, and famed all over Europe; in 1905 was appointed principal Professor of the Piano at the R.C.M., Manchester. *Agents:* Schulz-Curtius and Powell, 44 Regent Street, Piccadilly Circus, W.

BAINTON, Edgar Leslie, composer, pianist and teacher; *s.* of Rev. George Bainton, Congregational minister, and his wife Mary; *e.* at Coventry Grammar School and R.C.M., where he held an open scholarship for five years; *m.* Ethel Eales, A.R.C.M., 1905; first appeared in public at the age of eight as solo pianist at Coventry Corn Exchange; compositions include Symphony in B flat, symphonic poem, "Pompilia," "Celtic Sketches" for orchestra, choral works, "The Blessed Damosel," "Sunset at Sea," one-act opera, "The Crier by Night," and a choral Symphony; is conductor of Newcastle-on-Tyne Philharmonic

Orchestra, and Harmonic Society, and principal of the Newcastle Conservatoire of Music. *Address :* 22 St. Mary's Place, Newcastle-on-Tyne.

BAKER, Dalton, baritone; *b.* at Merton, Surrey, 17 Oct., 1879; choirboy All Saints, Margaret Street, 1890-3; organist and choirmaster Guards' Chapel, 1894-6; organist and choirmaster St. Mary Magdalene, Munster Square, 1896-1903; won the Mence Smith Scholarship, R.A.M., 1901; A.R.A.M. diploma, 1903; first appeared at St. James's Hall Ballad Concerts, 5 Feb., 1902; his principal engagements include Chappell's Ballad Concerts, 1902-8 (over fifty concerts); Royal Choral Society, 1904 to 1909, and 1911-3 (including title-*rôle* in "Elijah" five times); also "Messiah," "Golden Legend," "Hiawatha" and Elgar's "The Kingdom" for the same society; Gloucester Festival, 1904; Worcester Festival, 1905; Hereford Festival, 1906 (taking the parts of Peter, Christ and Judas at each respectively in Elgar's "Apostles"); created the baritone *rôle* in Granville Bantock's "Omar Khayyam," Birmingham, 1906; Lincoln, 1906; Gloucester, 1907; Sheffield, 1908; Bristol, 1908 ("Elijah"); Norwich, 1908; Birmingham, 1909 ("Elijah"); Hereford, 1909; Bristol, 1912; has also appeared with great success at London Choral Society, Broadwood, Crystal Palace and Queen's Hall Promenade Concerts; Royal Amateur Orchestra and Strolling Players; Belfast Philharmonic Society and all principal Choral Societies in the provinces; commanded to sing at the State Concert, Windsor Castle, on the occasion of the visit of the King of Greece, 18 Nov., 1905; Jansen tour, 1908; Has visited United States four times since 1908, including Cincinnati Festival that year, for which he was specially engaged from England. *Address :* Slindon, Beaconsfield. *Agents :* Messrs. Ibbs and Tillett, 19 Hanover Square, W. *Telephone :* 3129 Mayfair.

BAKER, George, bass-baritone, *b.* at Birkenhead; first training by Millward Hughes of Birkenhead, for organ and piano; studied singing with John Acton at Manchester and London; in 1908 won Scholarship at R.C.M. and studied with Garcia and Visetti; played in four R.C.M. opera performances, and has sung at Queen's Hall Promenades, Brighton Festival (1910 and 1912), Crystal Palace, National Sunday League, etc., and in the provinces. Is an A.R.C.M. *Address :* 34 King Edward's Gardens, Acton Hill. *Telephone :* 677 Chiswick.

BAKER, J. Percy, organist and author; *b.* London, 4 Mar., 1859; *e.* privately; commenced his musical education at the R.A.M., 1881; was organist and choirmaster at Tooting-Graveney Parish Church, 1891; is editor of *Musical News* and has published a number of musical works, including church music and "The Choir Boy's Handy Book"; is joint author of "Questions and Exercises for the Use of Students, and a Guide for Pianoforte Students"; is Mus. Bac. of Durham and F.R.A.M. *Address :* 12 Longley Road, Tooting-Graveney, S.W.

BAKLONOFF, George, operatic baritone; *b.* 1882 at St. Petersburg; showed early signs of musical ability but was *e.* for the law at St. Petersburg University; studied music as an amateur, taking piano lessons, learning to sing with a well-known Russian teacher, Professor Prianichnikoff; after graduating joined a small opera company, but after one month's work was offered an appearance at the Imperial Opera, Moscow; he has been there now for several seasons, having created various *rôles*, among them being Boris Godunoff in Mussorgski's opera, the title-*rôle* in Rachmaninoff's "Miserly Knight" and several others. *Address :* Imperial Opera, Moscow.

BALFOUR, Henry Lucas, organist and conductor; *b.* Battersea, London, 28 Oct., 1859; *s.* of the late James L. Balfour, stockbroker; *m.* Miss K. H. Martin, 1887; was Skinner Company's Scholar at the National Training School of Music, 1876-82; studied under Sir Arthur Sullivan, Sir John Stainer, Pauer, Prout, Cowen and Eaton Faning; also at Leipzig; was organist of the Mission of the Good Shepherd,

Croydon, 1872; organist St. Saviour's, Croydon, 1879-1902 (with a year's break, 1883-4); conducted the Croydon Philharmonic Society, 1885-1900; appointed organist to the Royal Choral Society, Albert Hall, 1895; organist and choirmaster Holy Trinity, Sloane Street, 1902, to present date; Professor of the organ at the Royal Normal College and the Academy of Music for the Blind, 1896; Conductor South London Musical Club; conducted performances of Brahm's "Requiem" by the Royal Choral Society in 1905; gave organ recitals at the Inventions Exhibition, 1885, on the Willis organ, now in Canterbury Cathedral; organ recitals at Liverpool Exhibition, 1886, on the organ now in Tewkesbury Abbey; at the St. George's Hall, Liverpool; St. Andrew's Hall, Glasgow; Royal Albert Hall, also at Edinburgh, Manchester, Birmingham, Colston Hall, Bristol, etc. The musical services at St. Saviour's Croydon, were famous during his period of office as organist and choirmaster; he was assistant to the late Dr. Hopkins at the Temple Church, and is deputy conductor of the Royal Choral Society; was appointed organist of the Royal Albert Hall Masonic Lodge at its foundation, and gave a series of recitals at the St. George's Hall on the death of Mr. W. T. Best. In 1904 a Fellowship of the Royal College of Organists was conferred on him by the council without examination; graduated Bachelor of Music at Durham, 1906; is a member of the Philharmonic Society and of the R.A.M. Club, and I.S.M. *Address:* 13 Elmwood Road, Croydon. *Telephone:* Croydon 1025.

BALFOUR-GARDINER, H., composer; *b.* in London, 1877; his parents not especially musical, but fond of musical gatherings. Began to play piano at five years old, and to compose when nine years old. Learnt organ-playing from T. S. Guyer (of Bexhill); *e.* at Margate, Folkestone, and East Sheen, and then Charterhouse. Then one year at Frankfort (Hoch's Conservatorium) under Iwan Knorr, and piano from Uzielli. In 1895 went to New College, Oxford, where he took his degree. After leaving the University, he went back to Frankfort, and thence to Sondershausen; was for a short time junior music-master at Winchester College, but now lives principally in the country. Has given many concerts in London at which his brother-composers' works are generously included. Principal compositions include seven orchestral works (a suite in A major, an overture, a symphony, etc.), a quintet and a quartet for strings, and some songs and choral works.

BANTOCK, Granville, composer; *b.* London, 7 Aug., 1868; *s.* of Dr. George Granville Bantock, M.D., a well-known London physician; was intended for the Indian Civil Service and then for a scientific career, but was subsequently allowed to follow his bent, which was music; commenced serious musical study in 1889, and in the same year he entered the Academy and gained the Macfarren Scholarship for Composition, of which he was the first holder; leaving the Academy in 1893 he founded and edited *The New Quarterly Musical Review*, and afterwards became conductor of one of the Gaiety Theatre touring companies, which he accompanied through the principal cities of America and Australia in 1894-5; he next went to Liverpool, and was Musical Director of the Tower, New Brighton, from 1896 to 1900; he then accepted the position of Principal of the School of Music at Midland Institute, Birmingham. In 1908 he succeeded Sir Ed. Elgar as Professor of Music at the University of Birmingham. His works are very numerous and several of the most important have been produced at the London, Leeds, Worcester, Hereford, Gloucester, Norwich, Cardiff and Birmingham Musical Festivals; among his most important compositions are a dramatic cantata, "The Fire Worshippers"; a lyrical drama in five acts, "Rameses II"; Ferishtah's Fancies"; "Thalaba the Destroyer"; "Fifine at the Fair"; "Helena" (variations for orchestra); "Songs of the East"; "The Witch of Atlas"; "Sappho"; "Ghazals of Hafiz"; "Lalla Rookh"; "Omar Khayyam," "The Time Spirit"; overture to a Greek Tragedy; "Dante

and Beatrice"; "Atalanta in Calydon" (an unaccompanied choral symphony); "Sea-wanderers" and "Christ in the Wilderness" (1907); "Pierrot of the Minute" (1908); "Elektra" (1909); "Gethsemane" (1910); choral part songs, etc. Is *m.* to Helen, *d.* of Hermann von Schweitzer. His *chief recreation* is chess. *Address:* University or Midland Institute, Birmingham. *Club:* National Liberal.

BARCLAY, Arthur, conductor and choirmaster; *b.* in London, 1869; *e.* for music at G.S.M. under the late Thomas Wingham for composition and orchestration. A concert overture of Mr. Barclay's was performed by Sir A. Manns' orchestra at Crystal Palace in 1892 and a Symphony in C Minor in 1896; he has also composed several organ and pianoforte pieces (Messrs. Stainer and Bell, and Messrs. Goodwin and Tabb). Mr. Barclay was a professor at G.S.M. until 1911, and has been choirmaster of Brompton Oratory for many years. *Address:* Ridgmount, Peaslake, Surrey.

BARNETT, John Francis, composer and pianist; *b.* London, 16 Oct., 1837; *s.* of Joseph Alfred Barnett, a tenor vocalist, and nephew of John Barnett, the well-known composer. He received his earliest instruction on the piano from his mother; in 1849 he was placed under Dr. Wylde, and in 1850 he won a King's Scholarship at the Royal Academy of Music; he carefully prosecuted his studies of the piano, and appeared for the first time in public at a New Philharmonic Concert on 4 July, 1853, performing the D minor Concerto of Mendelssohn with great acceptance from both public and critics; in 1858 he went to Leipzig and studied at the Conservatorium under Hauptman, Rietz, Plaidy and Moscheles; he played at a Gewandhaus Concert on 22 Mar., 1860, selecting again the D minor Concerto of Mendelssohn; he reappeared at the New Philharmonic Concerts in London in 1860-1, playing Beethoven's Concerto in E flat, and was subsequently associated with Dr. Wylde as a teacher of the piano at the L.A.M.; he appeared at the Philharmonic Society in 1861-2-3, and at other important concerts, and also became exceedingly well known as a composer; among his most important compositions are: symphony in A minor, 1864; "The Ancient Mariner," Birmingham, 1867; "Paradise and the Peri," Birmingham, 1870; "The Raising of Lazarus," oratorio, Hereford, 1876; "The Good Shepherd," Brighton, 1876; "The Building of the Ship," Leeds, 1880; "The Wishing Bell," Norwich, 1893; symphonic overture, Philharmonic, 1868; overture, "A Winter's Tale," British Orchestral Society, 1873; symphonic poem, "The Harvest Festival, Norwich," 1881, and in revised form at Philharmonic Concerts, 1888; also concerto for piano and other works for orchestra; chamber music, pianoforte solos, songs, etc.; he has written his "Musical Recollections and Impressions," published by Hodder and Stoughton; he is a Fellow of the R.A.M., a Professor of the R.C.M. and of the G.S.M., Member of the Philharmonic Society and of the Musical Association; he was *m.* first in 1875 to Alice Dora Booth, who died in 1882, and secondly to Mary Emily Tussaud in 1891. His *recreation* is sketching. *Address:* 56 Acacia Road, St. John's Wood, N.W. *Clubs:* Clef Club, Birmingham, and R.A.M. Club.

BARNETT, Emma, youngest sister of above; *b.* in London and studied pianoforte with her brother. Made her *début* at Saturday Concerts at Crystal Palace, and has since given periodical pianoforte recitals. Principally occupied in teaching. *Address:* Priory House, 140 Alexandra Road, N.W.

BARNS, Ethel, violinist and composer; *b.* London; *m.* Charles Phillips, the well-known baritone, 1899; received her musical training at the R.A.M. under Sainton, Sauret, Prout and Westlake; gained Potter Exhibition and Hine Gift and other awards, and was appointed a subprofessor at the Academy and A.R.A.M.; first appeared in public as a solo violinist at the Crystal Palace Saturday

Orchestral Concerts in 1899; since then has played at principal London and provincial orchestral and chamber concerts; established together with her husband, Mr. Chas. Phillips, the Barns-Phillips Chamber Concerts; her compositions include Concerto for violin and orchestra, produced at Queen's Hall Promenade Concerts, 1907, three Sonatas for violin and piano, two chamber Trios, numerous solos for violin, piano pieces and songs. *Recreations:* Tennis and motoring. *Address:* 75 Belsize Park Gardens. N.W. *Telephone:* 5853 Hampstead.

BARRINGTON, Rutland (George Rutland Fleet), vocalist and actor; *b.* Penge, 15 Jan., 1853; *s.* of John George and Esther Faithful Fleet; nephew of Emily Faithful; *e.* private tutor and Merchant Taylors' School; from fourteen to twenty-one was engaged in City; first appeared in "Clancarty," under Henry Neville's management, at Olympic, 1873; joined Mrs. Howard Paul in her entertainment, 1875, remaining with her for four years; became a member of D'Oyly Carte's Company at Opéra Comique, creating part of Dr. Daly in "The Sorcerer," 1877; migrated with the company to the Savoy, where he sustained leading parts in "Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," "The Mikado," and "Ruddigore"; played in several revivals at the Savoy, until Oct., 1888, when he left D'Oyly Carte's Company to undertake management of St. James's Theatre, producing "The Dean's Daughter," and Gilbert's drama, "Brantinghame Hall"; returned to Savoy and appeared as Giuseppe in "The Gondoliers," which ran from Dec., 1889, until June, 1891, and ended the memorable series of Gilbert and Sullivan operas, played in unbroken succession for twelve years; appeared in "The Nautch Girl," by Solomon and Dance, 1892, playing the Rajah of Chutneypore; joined George Edwardes at Daly's in 1896, appearing in "The Geisha," "The Greek Slave," "San Toy," "The Country Girl," and "The Cingalee"; in 1905 played at the Coliseum in two short musical sketches, and in Aug. of the same year appeared at the Criterion in "The White Chrysanthemum"; returned to Daly's for revival of "The Geisha," 1906; created Pharaoh in "Amasis," at Wyndham's, the same year; wrote version of Kingsley's "Water Babies," produced at Garrick, 1902; also author of numerous short pieces and duologues, magazine articles and songs, and was at one time a regular contributor to *Punch*. *Recreations:* Golf and painting. *Club:* Raleigh.

BARROW, de Vere, pianist and composer; *b.* Sheerness, 30 Sept., 1873; *s.* of Arthur Barrow, Captain in the Royal Navy, and his wife Harriott Barrow; *e.* at Clifton College; *m.* 1889, Beatrice M. Bond, *d.* of late Lieut.-Col. E. Bond and Mrs. Bond, Torquay; studied the piano with the late Chevalier Emil Bach; first appeared in public at the Princes' Hall, July, 1892, as solo pianist. His principal compositions include three Polish dances (Chappell & Co.) and songs, "The Stars are with the Voyager," "Love's Little Fire," and "If Ever"; has played by command before the late Duke of Coburg.

BARRY, Charles Ainsley, composer and author; *b.* London, 10 June, 1830; *e.* at Rugby and Trinity College, Cambridge; studied music at Cologne, Leipzig and Dresden; has contributed a large number of musical articles to the press, also analyses and compositions for the Richter Concert and other programmes; has published numerous songs and pianoforte pieces, and has also written a symphony. Secretary to the Liszt Scholarship Fund formed in 1886. *Address:* 20 Sydenham Hill, S.E.

BARTH, Richard, violinist; received instruction from Beck in Magdeburg, and later from Joachim; was concertmeister first at Munster and subsequently at Crefeld; was afterwards appointed musical director at the University of Marburg, and in 1895 conductor at the Philharmonic Society at Hamburg; he appeared in London in 1896 with considerable success.

Owing to an accident to his left hand when a youth, he played upon a violin altered in order that he may finger with the right hand and bow with the left. *Address :* Philharmonic Society, Hamburg.

BARTON, Marmaduke, pianist and teacher ; *b.* Manchester, 29 Dec., 1865 ; *s.* of Rev. Samuel Saxon Barton ; won open scholarship (Pringle) at the opening of the R.C.M. in 1883 ; studied pianoforte with John Francis Barnett and composition with Sir Charles Stanford at that institution ; won Hopkinson Gold Medal for pianoforte playing in 1886 ; was chosen to appear as solo pianist in a concert given by the R.C.M. before Her Majesty Queen Victoria and her Jubilee guests at Windsor in the same year ; in 1888 went to Germany on travelling scholarship from R.C.M. ; studied in Weimar with Stavenhagen, the favourite pupil of Liszt ; returned to England in Autumn of 1889 and was appointed professor of pianoforte at the R.C.M. ; first appearance at the Crystal Palace Saturday Concerts, conducted by Sir August Manns in Feb., 1891, when he played the Brahms Concerto in B flat major ; since then has given many recitals in London, and played with great success in most of the important provincial towns in England ; has toured on the Continent and in South Africa with great success, and is one of the best known pianists and teachers in London ; was appointed Professor of the Pianoforte at the G.S.M. in 1910 ; is examiner to the Associated Board of the R.A.M. and R.C.M. ; has acted on several occasions as examiner to the Cape University, South Africa. *Recreations :* Golfing and cycling. *Club :* German Athenæum. *Address :* 49 Barton Street, West Kensington. *Telephone :* 2752 Western.

BASSI, Amedeo, operatic tenor ; he made his first appearance at Covent Garden during an autumn season, in 1906, as Pinkerton in "Butterfly," and singing in "Pagliacci," the title-*rôle* in Gounod's "Faust," Rodolfo in "Bohème," and Mario Cavaradossi in "La Tosca" ; he has lately been engaged in Philadelphia and other parts of the U.S.A.

BATES, Thorpe, baritone ; *b.* 11 Feb., 1883 ; was for four years a pupil at the G.S.M. under Mr. Edward Wharton, and has since studied at the R.A.M. under Dr. Lierhammer ; his principal engagements include Birmingham, Norwich, Sheffield, Hereford and London Festivals, London, Queen's Hall Choral Society, Chappell Ballad Concerts, etc. *Recreation :* Gardening. *Agent :* Pedro J. Tillett, 150 Finchley Road, N.W. *Address :* Fairfield, Walm Lane, Cricklewood. *Telephone :* 960 Willesden.

BATH, Hubert, composer ; *b.* 6 Nov., 1883, at Barnstaple, Devon ; *s.* of C. J. Bath (mother's maiden name, Howell) ; *e.* at his father's school, Barnstaple. Prepared for musical profession when 16 years old by Mrs. Leonard Sly of Salisbury and Dr. H. J. Edwards. Subsequently entered R.A.M., gaining Goring Thomas composition scholarship, and studied with Oscar Beringer (pianoforte), Reg. Steggall (organ) and F. Corder (composition). First public performance as a composer (and tympanist) at R.A.M. students' concert, Queen's Hall. Has since composed Orchestral Variations, Queen's Hall (1905) ; Incidental Music "Hannele," His Majesty's Theatre (1908) ; "Wedding of Shon Maclean," Leeds Festival (1910) ; "Legend of Nerbudda," "Look at the Clock," "Jackdaw of Rheims," "Two Sea Pictures," Queen's Hall Proms. (1909). Has written some 200 songs, numerous experiments in drama with spoken words to music, pianoforte pieces, and string quartet, piano trios, etc. Is a member of I.S.M., Associate of Phil. Society, an A.R.A.M., and member of Society of British Composers. *Club :* German Athenæum. *Address :* North Walk, Barnstaple, N. Devon.

BAX, Arnold, composer ; *b.* 8 Nov., 1883, London ; *s.* of A. Ridley Bax and his wife (née Charlotte Ellen Lea) and nephew of E. Belfort Bax, a well-known Socialist and philosophical writer ; *e.* privately in London and for music at R.A.M., studying with

Tobias Matthay (pianoforte) and F. Corder (composition); made his début as composer Nov., 1903, at old St. James's Hall. First published work "A Celtic Song Cycle" (1905). Principal works since include symphonic poems "Into the Twilight" (1908), Festival overture and "In the Fairy Hills" (1909) "Christmas Eve on the Mountains" (1911). For chorus and orchestra "Fatherland" 1907, "Enchanted Summer" (1909). Other orchestral works include a Ballet in 2 acts "King Kojata" (1911). Three orchestral pieces (1912) and chamber music, viz., 2 string quartets (1902, 1903) string quintett (1908). Trio piano, violin, and viola (1906), violin Sonata, piano pieces and many songs. Since leaving R.A.M. has lived much in the West of Ireland. Is married to Miss Elsita Sobrino, daughter of Carlos Sobrino, well-known pianist. *Recreations:* Cricket and chess. *Address:* 10 Bushey Park Road, Rathgar, co. Dublin, and Glencolumcille, co. Donegal.

BEAUMONT, Henry, tenor; *b.* Yorkshire; studied singing under Joshua Marshall, a well-known teacher of singing in Huddersfield, and Luigi Caracciolo at Dublin; first appeared at Huddersfield 1881, at a festival concert to celebrate the opening of the Town Hall, and shortly afterwards became principal tenor at Christ Church Cathedral, Dublin; joined the Carl Rosa Company; sang in grand opera at Drury Lane, and subsequently joined the Burns-Crotty Opera Company as principal tenor; visited America for the first time with Mr. William Ludwig's concert party in 1888, and was so successful that he paid two subsequent visits to the United States; one for the Worcester (Mass.) Festival; in 1900 he made a highly successful appearance at the Bristol Festival (re-opening of the Colston Hall), and in 1906 at the Hereford Festival and also at Harrogate, North Devon, King's Lynn and Kendal Festivals; and with the Carl Rosa and National Grand Opera Companies; *m.* Miss Adelaide Mullen, a well-known singer, *d.* of the senior vicar-choral of St. Patrick and Christ Church Cathedrals, Dublin. *Address:* 11 Warwick Avenue, W.

BECKER, George, composer and writer on music; *b.* Frankenthal, 24 June, 1834; has contributed important articles to leading reviews, and has written some very erudite works on music.

BECKER, Hugo, violoncellist; *b.* 13 Feb., 1864; *s.* of Jean Becker, an eminent violin player; after instruction from his father he studied under Grutzmacher, de Swert and Piatti; first appeared at the Gewandhaus, Leipzig, in 1883; subsequently appointed leading violoncellist of the opera in Frankfort, where he now resides; he is famous all over Europe as a soloist and player of chamber music; is the 'cellist of the Frankfort Quartette; has frequently played in London and the English provinces, and has been heard here in a trio including Ysaye and Busoni. *Address:* The Opera House, Frankfort.

BEDFORD, Herbert, composer; *b.* London, 1867; received musical education at the G.S.M.; his principal compositions include an unpublished opera, "Kit Marlowe," a symphony, "The Optimist," a Love Scene, Act II., Scene 2 from "Romeo and Juliet," produced at the Norwich Festival, Liverpool Philharmonic, etc. Nocturne for contralto voice and orchestra, produced by London Philharmonic. Symphonic poem, "Sowing the Wind"; Symphonic interlude, "Over the Hills and far away"; orchestral suite, "Queen Mab"; melody for strings, produced by New Symphony Orchestra, a setting of Shelley's "Ode to Music," and other songs, etc. Is by profession an artist specializing in miniatures; *m.* Mme. Liza Lehmann, the composer. *Address:* 40 Warwick Avenue, Paddington, W.

BEECH, H. H. A. (Mrs.), composer; *b.* Henniker, New Hampshire, 5 Sept., 1857; received her first musical instruction from her mother, Mrs. Cheney; made her first public appearance as a pianist at the age of seven; her *début* was in 1883 at the Boston

Music Hall, when she played Moscheles's Concerto in G minor; she subsequently gave numerous recitals and played with leading orchestras in the United States; her compositions include a symphony, played by the Boston Symphony Orchestra, pianoforte concerto played by the same orchestra in 1900; sonata for piano and violin; a cantata, "The Minstrel and the King"; "Festival Jubilate," played at the opening of the Chicago Exhibition in 1893; and numerous pianoforte pieces and songs.

BEECHAM, Thomas, conductor and impresario; *b.* nr. Liverpool 29 Apr.,[1] 1879 or 1880; *s.* of Sir Joseph Beecham; *e.* at Rossall School, where he had lessons in composition from Dr. Sweeting, these and a few lessons from Dr. Varley Roberts at Oxford University (which he quitted after a few months) are almost all he has had in the ordinary way of academic education. In 1899 Mr. Beecham founded an amateur orchestra at Huyton, nr. Liverpool, and at a concert given by his father he deputised for Dr. Richter, who was indisposed; in 1902 he was engaged by Kelson Truman to conduct a touring opera company; he then studied composition for twelve months and composed three operas (unpublished); in 1905 he gave his first concert with Queen's Hall orchestra; in 1906 he founded the New Symphony Orchestra with which, in 1909, he severed his connection; he then started the Beecham Symphony Orchestra, and in 1910 he took Covent Garden Theatre and "presented" a fine series of old and new operas, including the much discussed "Elektra" of Richard Strauss; this was followed by a season of light opera in the autumn of same year at His Majesty's Theatre and a second Covent Garden season. Mr. Beecham is now a member of the Royal Opera Syndicate and is frequently engaged as a conductor during the season. *Address:* 32 Upper Hamilton Terrace, N.W.

BEEL, Sigmund, violinist; *b.* 13 Mar., 1863, in California, his parents being Solomon Beel and his wife Caroline Beel (*née* Meyer); *e.* privately at California University; trained for music at Royal Hochschule, Berlin, under Joachim and César Thomson; made his *début* in 1872 at Academy of Music, Oakland, California; came to London in 1900 and appeared at Crystal Palace Saturday Concert under Manns, and has since played at Queen's Hall, St. James's, Bechstein, and Steinway Halls, and in the provinces; has also toured in Germany, Holland, France, Italy and America; is unmarried, and a collector of old prints. *Clubs:* German Athenæum, Bohemian and Family Clubs, San Francisco. *Address:* German Athenæum, Stratford Place, London, W.

BEHNKE, Kate Emil, composer and teacher of singing and speaking; *d.* of the late Emil Behnke. Miss Behnke was educated to carry on her father's work; he himself trained her voice, and she accompanied for him at all his lessons while quite a child. Later she studied oratorio and English ballads with Sims Reeves, Italian singing with Signor Fiori, French singing with Messieurs de Marney and Allin, German with Mr. Georg Henschel and leading professors at Frankfort-on-Maine, and harmony and composition under Dr. C. W. Pearce and Dr. Ralph Dunstan; she also had a complete training for the stage, including elocution under Hermann Vezin, stage dancing under D'Auban, and fencing at Angelo's, besides which she has had considerable stage experience. Miss Behnke took a leading part in Sir Hubert von Herkomer's celebrated Bushey plays, which resulted in Mr. Henry Arthur Jones offering her an important part in "Judah"; in addition, she is well known as a composer, her songs having been sung throughout Great Britain, America and Canada by Madame Blauvelt, Madame Blanche Marchesi, Madame Alice Esty, Miss Esther Palliser, and others. She was the first chairman of the Musical Advisory Board of the Lyceum Club, which has done such good work in obtaining a hearing for modern music, and that of women in particular. She has

[1] The date is so given in *Musical Times*, Oct., 1910, to which the reader is referred for fuller particulars.

recently joined the staff of the Academy of Dramatic Art as teacher of voice production. *Address :* 18 Earl's Court Square, S.W. *Telephone :* 2195 Kensington. *Clubs :* Lyceum, Sesame, and Society of Authors.

BEHREND, Arthur Henry, composer; *b.* Danzig, 2 Oct., 1853; *s.* of Louisa Balfe, *e.d.* of Michael Wm. Balfe, and Maximilian Behrend, a great Danzig merchant. Left Danzig at four years of age and came to England to his grandfather Balfe's house, and afterwards to a private school at Brighton; at twelve went to preparatory school for Harrow, and thence to Haileybury, where in 1871 he played cricket for the First XI; afterwards in business for one year; then one and a half years at R.A.M. under Steggall, and finally three years at Leipzig under Reinecke (composition) and Richter (theory). When he returned to London, published his first song, a setting of Hood's "Song of the Shirt"; then followed an output of over 200 songs, among them some that attained a huge popularity, such as "Daddy," "Auntie," and "The Gift." He has also composed four cantatas and six operas, the latter unpublished; but of "Daddy" alone over 1,000,000 copies have been sold. *Address :* Savage Club, Adelphi Terrace, W.C.

BELICZAY, Julius Von, composer; *b.* 10 Aug., 1835, at Komorn, Hungary; was trained as an engineer, but adopted music as a profession, and studied under Hoffman and Krenn in Vienna; after taking considerable part in the musical life of that city, he was appointed professor at the National Academy in Buda-Pesth; he has been a prolific composer, chiefly of pieces for the orchestra, symphonies, string quartets, and also pianoforte pieces and songs; he is the author of a manual of composition in the Hungarian language.

BELL, W. H., composer; *b.* 20 Aug., 1873, St. Albans; *s.* of Mr. Joseph Bell; *e.* St. Albans Grammar School, became chorister St. Albans Cathedral, and gained Goss Scholarship at R.A.M. in 1889, and studied there for four years under Steggall (organ), Burnett (violin), Izard (pianoforte), and F. Corder (composition). His first public appearance as a composer was the performance of "Prologue to Chaucer's Canterbury Tales" by the Saturday Orchestra at Crystal Palace in 1898. Other orchestral works include "Three Chaucer Symphonic Poems" (1898-9), "Walt Whitman Symphony" (1900), "Song in the Morning" (1902), "Call of the Sea" (cantata) (1903), "Epithalamium" (1904), "Ballad of Bird Bride" (1905), "Love Among the Ruins" (1906), St. Albans Pageant Music (1907), Symphony (1908), etc. He has recently (1912) been appointed Principal of the new South African College of Music in Capetown. *Address :* Capetown, South Africa.

BELLAIGUE, Camille, musical critic; *b.* Paris, 24 May, 1858; studied music at the Conservatoire, winning first prize for the piano, 1878; has contributed articles on music to the *Correspondent* in 1884, and to the *Revue des Deux Mondes;* his criticisms, which are of a very high order, have been collected and published.

BELL-PORTER, Lilian, vocalist; *b.* Worcester, 1874; *e.* privately; *m.* William E. Bell-Porter, musical director; *début* Chichester, 1894, as concert vocalist; has sung in many towns in Great Britain, and at Worcester and Hereford festivals; made first appearance as actress with F. R. Benson at Memorial Theatre, Stratford-on-Avon, 1902, as Page in "Richard II," singing three solos; afterwards joined Moody-Manners Company, 1902, touring for two years; this was followed by an engagement with the Carl Rosa Company, since which she has been principally occupied in concert work in and around London. *Recreations :* Painting, Irish crochet, riding, and tennis. *Address :* "Pendine," Oaklands Road, West Ealing.

BELL-PORTER, W. E., musical director; *b.* London, 1868; *s.* of Dr. William Edward Porter and his wife, Mary Davies; *e.* Worcester Cathedral Grammar School, where he gained a choristership and a King's scholarship;

m. Lillian B. Staley, now professionally known as Lillian Bell-Porter; first appeared as organist at Corporation Organ Recital, Worcester, 1897; musical director Shakespeare Memorial Theatre, 1898-1900; toured with Moody-Manners Opera Company, 1902-4; musical director at Empress Club, Dover Street, W., 1905. *Recreations:* Skating, cycling, fishing, billiards. *Club:* A. M. U., 9 Great Newport Street, W.C. *Address:* "Pendine," Oaklands Road, West Ealing.

BENDALL, Wilfred, composer and accompanist; *b.* London, 22 April, 1850; *e.* Hampstead, and trained for the profession of music at Leipzig under Carl Reinecke, and by Charles Lucas and Edouard Silas in London. Mr. Bendall acted as secretary to the late Sir Arthur Sullivan during the last six years of his life, in which position his tact and knowledge as a man of business, so rarely combined in the person of a musician, were of the utmost value. Mr. Bendall has written much music of various kinds—operettas, cantatas, songs, etc; several of these have enjoyed considerable popularity, his "Lovers' Knots," "Quid pro Quo," "The Gipsies," etc., being performed at the Opéra Comique (now pulled down) and the Prince of Wales' theatres. *Address:* 77 Baker Street, W.

BENGELL, Else, operatic contralto; *b.* Halbronn, and studied at Frankfort Conservatoire; has appeared in all principal German towns, and in Holland, Belgium, and Russia, in the minor Wagnerian *rôles*, the two Frickas, Third Rhinemaiden, etc.

BENINGFIELD, Ethel, violoncellist; *b.* Essex; *e.* at home; was a pupil at the G.S.M. for some years, and later studied under Signor Pezze. Her principal engagements include concerts at Queen's, Bechstein, and Steinway Halls, etc.; has composed numerous songs, some of which have been published by Chappell & Co., Metzler, and Keith Prowse. *Recreations:* Riding, sculling, and punting. *Address:* 2 Merton Road, South Hampstead, and all principal agents.

BENNETT, George John, composer and organist; *b.* 5 May, 1863, at Andover; *e.* at Winchester College Chorister's School; entered the R.A.M., having gained the Balfe Scholarship, and studied harmony and composition under G. A. Macfarren; proceeded to Germany, remaining for three years at the Berlin High School of Music, and at the Munich School of Music, studying the piano, organ, and composition; in 1887 returned to London, and was elected F.R.A.M., and afterwards a professor of harmony and composition; was organist of St. John's Church, Wilton Road, Pimlico, in 1890, and was appointed organist of Lincoln Cathedral in 1895, in which capacity he has conducted the Lincoln Musical Festivals; conductor of the Lincoln Musical Society; is F.R.C.O., and has acted as examiner for musical degrees at the Universities of Cambridge, Durham, London and Manchester, the R.C.O., the Associated Board of R.A.M. and R.C.M.; compositions are numerous, and some have been performed at the Crystal Palace Concerts, the Philharmonic Society's Concerts, and the Lincoln Festival; they comprise overtures, orchestral pieces, church services, a Mass in B flat, piano pieces, songs and part songs. *Address:* North Place, Lincoln.

BENNETTS, Vivian, tenor; *b.* Cornwall; *e.* privately, and studied singing under Sims Reeves; has sung with much success at concerts of the Royal Choral Society at the Albert Hall, the Bristol Festival, 1905, St. James's Hall, Queen's Hall, Crystal Palace, and principal London and provincial concerts; is assistant lay-vicar of Westminster Abbey and solo tenor at St. Andrew's, Wells Street. *Address:* The Poplars, Portmore Park Road, Weybridge.

BENOIT, Camille, composer and author was a pupil of César Franck; his compositions include an overture, symphonic poem, "Merlin," a lyric drama, and other serious and important works; is Conservator at the Louvre; his public works include "Souvenirs," (published in 1884), "Musicians, Poêtes et Philosophes," and translations of works by Wagner

and Beethoven. *Address :* The Louvre, Paris.

BENSON, Lionel, distinguished amateur musician ; for twenty-seven years conductor of the "Magpies'" Madrigal Society, now merged into the Elizabethan Madrigal Society (*vide* Appendix). He resigned the conductorship in 1911. Mr. Henschel succeeded him, but retired in 1912, and Mr. Benson resumed it for the season of 1913. Member of Council of R.C.M. *Address :* Whinfold, Haslemere, Godalming.

BÉRAT, Mme. A. L., operatic contralto; *b.* France, and studied under Monsieur Tequi ; made her first appearance in a minor *rôle* at the Gaiété Lyrique, Paris ; and has appeared at all the leading opera houses of her native land, as well as the Royal Opera at Bucharest ; *début* at Covent Garden in 1909.

BERGER, Francesco, composer and teacher of pianoforte ; *b.* London, 10 June, 1834, of an Austrian father and a Bavarian mother ; received his earliest musical instruction in Munich and afterwards in London ; first appeared in public as a pianist at the age of eight ; went to Trieste (in 1848) to study operatic composition under Luigi Ricci and the pianoforte under Carl Lickl ; in conjunction with three other pupils of Ricci he composed an opera, "Il Lazzarone," produced with the greatest success in Trieste in 1851 ; wrote an opera and a Mass, the latter performed at the cathedral of San Giusto, Trieste ; on a visit to London was advised by Signor (afterwards Sir) Michael Costa to prosecute his studies at Leipzig, which he accordingly did, having Moritz Hauptmann and Plaidy for his professors, and being privileged to include Ignaz Moscheles and Ferdinand David among his friends ; at Leipzig studied harmony, counterpoint, the piano, violin, and organ ; after some years returned to London and settled as a composer and professor of the pianoforte, and in the course of his professional work went on several tours throughout the length and breadth of Great Britain ; became well known as a composer, and in 1857 composed the Overture and incidental music to "The Frozen Deep," a play written by Wilkie Collins and acted by Charles Dickens and his amateur friends before her late Majesty Queen Victoria, the Prince Consort and Court ; is a professor of the pianoforte at the R.A.M., where the distinction of Hon. R.A.M. has been conferred upon him, and is also a professor at the G.S.M., where he has trained several pupils who have since distinguished themselves ; until 1911 acted as hon. secretary to the Philharmonic Society, a position of immense responsibility he filled for twenty-seven years with great distinction ; his compositions have achieved much popularity ; his part-song "Night, lovely Night," is an established favourite with choral societies, and among his many pianoforte successes "The Band Passes," "Tambourin," and a "Suite in G" may be especially mentioned ; while from his songs, "Broken Vows," written for Miss Dolby (afterwards Madame Sainton-Dolby), "Hans Sachs" (written for Santley), and "Geraldine" (written for Sims Reeves) may be cited ; his pianoforte primer, "First Steps at the Piano," is a standard work ; has published over 100 piano pieces and about the same number of songs, as well as part-songs, duets, trios, etc. Has recently (1913) published a volume of Reminiscences. *Address :* 20 Muswell Hill, N.

BERINGER, Oscar, composer, pianist, and teacher of the pianoforte at the R.A.M. ; *b.* 1844 at Furtwanger, Baden, Germany ; *s.* of Joseph Beringer, schoolmaster, and his wife Agatha ; *e.* at Leipzig and Berlin ; *m.* Aimée Daniell, 1871 ; Mrs. Oscar Beringer being well known as the author of several successful plays, while his daughters Esmé and Vera have achieved considerable success upon the stage ; first appeared as a pianist at the Crystal Palace, 1857 ; has frequently appeared at the Crystal Palace Saturday Concerts, Monday Popular and Philharmonic Concerts, his own recitals in St. James's Hall, and in the leading provincial towns ; is an eminent teacher of the piano, and several of his pupils have achieved fame ; as a composer he has also achieved distinction. *Address :* 40

Wigmore Street, W. *Club :* The Arts and German Athenæum.

BERTRAND, Jean, musical critic and author ; *b.* Vaugirard, near Paris, 24 Dec., 1834 ; *e.* L'École des Chartes, devoting himself largely to the study of the organ and ancient music ; has contributed a large number of articles to *Les Débats, La Revue Moderne, Le Nord, Le Ménestrel,* and was a contributor to Didot's "Encyclopédia" ; his published works include "Histoire Ecclésiastique de L'Orgue," "Les Origines de l'Harmonie," "Les Nationalités Musicales," "Etudiées dans le Drame Lyrique," etc. ; is also an eminent archæologist.

BESANT, Geoffrey, bass vocalist ; *b.* London, 1879 ; *s.* of the late Sir Walter Besant, F.S.A., the well-known author, and his wife Mary Garret Barham ; is a descendant of the famous Dorothy Foster, heroine of Sir Walter Besant's novel of that name ; *e.* Highgate School, and Christ's College, Cambridge ; served in the late South African War, for which he received a medal with clasps ; was afterwards occupied as journalist and critic ; studied singing under Sir George Power, Mr. Charles Philips, and M. Manoury in Paris ; first appeared at the Steinway Hall at his own recital in Feb., 1906, as a singer of lieder and chansons ; has since given several other recitals in London ; his favourite occupation is teaching ; has written very many articles for the magazines and two one-act plays. *Recreation :* Reading the works of Rostand, Anatole France, and all the leading French poets. *Club :* Oxford and Cambridge.

BETJEMANN, Gilbert Henry, violinist and conductor ; *b.* 17 Nov., 1840 ; studied under Chas. Doyle as his apprentice from eleven years of age till twenty-one ; in 1858 engaged by Costa as second violin at Royal Opera ; in 1859 played in orchestra of the Pyne & Harrison Co. at Covent Garden and in 1860 appointed *répétiteur* by Alfred Mellon, during which engagement he became acquainted with Balfe, Wallace, Macfarren, Benedict, and other celebrities ; when only nineteen he directed pantomime orchestra at Covent Garden, and was later appointed leader of second violins and (by Mr. Gye) conductor of the ballet ; in Nov., 1884, was conductor at Her Majesty's during a short season of Italian Opera ; then became connected with the Carl Rosa Co., first as leader of 2nd violins, then as conductor and director of the mise-en-scène in which capacity he remained eight years ; in 1886 succeeded Sir F. (then Dr.) Bridge as conductor of the Highbury Philharmonic Society ; for many years he was leader at Norwich Festival, and in 1895 he was appointed leader of first violins at Covent Garden ; is an hon. R.A.M., Examiner to the Associated Board of R.A.M. and R.C.M., and was conductor of Oxford Orchestral Society. *Address :* 14 Hillmarton Road, Camden Road, N. *Telephone :* 2674 North.

BEVAN, Frederick Charles, vocalist and song writer ; *b.* London, 3 July, 1856 ; commenced his musical career as a chorister at All Saints', Margaret Street, in which choir he was one of the principal soloists ; studied the organ under C. Willing and W. S. Hoyte ; was for a time a member of the choir of St. Martin's, Haverstock Hill, and St. Margaret Pattens, and of the Henry Leslie and Joseph Barnby choirs. After further instruction in singing from well-known masters, obtained the post of Gentleman of the Chapel Royal, Whitehall, and later received an appointment at the Chapel Royal, St. James's Palace. He subsequently became well known as a concert singer, and later as a composer of popular songs ; among his best-known compositions are "The Sailor's Sweetheart," "The Flight of Ages," "The Mighty River," "Watching and Waiting," etc. ; in 1906 he left England to take up an appointment in Australia.

BINGHAM, Clifton, lyric and song writer and librettist ; *b.* Bristol, 1859 ; *e.* Bristol ; was connected with the provincial Press until 1884, starting his career on the *Cheltenham Examiner ;* wrote his first lyric in 1881, since which he has written and had published considerably over 1,600 songs ; has also written several operettas and an opera,

"Vivette"; author of the lyrics in "The Lucky Star" and "The Coquette" at Prince of Wales's, 1899. *Recreations:* Music and reading. *Address:* c/o Leonard & Co., 25 Great Marlborough Street, W.

BINYON, Bertram, tenor; *b.* Island of Capri, Jan., 1874, of English and Italian parents; *e.* at Colleggio Alfano, Naples and for music by Walter Austin in London and in Paris under Bouhy and Jean de Reszke, in Italy under Vergine. Started as an artist studying with Sir Hubert von Herkomer. First sang professionally on tour with Mrs. D'Oyly Carte in 1900, and then a concert tour with Madame Albani in 1904 through England and Ireland; appeared in March, 1906, at Nouveau Théâtre, with Ancona, Lily Lehmann and Ed. de Reszke, as Don Ottavio in "Don Giovanni." Has since sung duo from La Bohême with Mme. Melba, April, 1906, in Paris, and in Jean de Reszke's theatre in Il Barbiere di Siviglia with Patti (her last appearance as Rosina) on 25 May, 1907. In 1908 appeared at Russian Embassy before H.M. Queen Alexandra and the Empress of Russia, also privately before H.M. the Queen of Spain and H.M. King Manuel of Portugal (who accompanied him) and many other distinguished persons. Has appeared at Covent Garden Theatre each year since 1910 in "Louise," "Thaïs" and "Mme. Butterfly." Unmarried. *Recreations:* Lawn tennis, rowing, swimming. *Club:* Savile. *Telephone:* 2159 Mayfair. *Address:* 45 Twyford Mansions, Marylebone Street, W.

BIRD, Arthur, composer and pianist; *b.* Cambridge, Mass., 23 July, 1856; in 1875 went to Germany, studying theory and the piano at the Berlin High School of Music; in 1877 returned to America and was appointed organist at the Kirk in Halifax, Nova Scotia; returned to Berlin in 1881, and studied composition and orchestration with Urban, and also became a close personal friend of the Abbé Liszt; gave a concert in Berlin in 1886, which led to his recognition there as a musician of great ability and originality; after a short visit to America, resumed his residence in Berlin, and has remained there ever since; his compositions are numerous; in 1901 won the Paderewski prize given for the encouragement of American composers, with a serenade for wind instruments; has composed a symphony, a number of pieces for the orchestra, piano and violin, a comic opera ("Daphne"), and a ballet ("Rubezahl").

BIRD, Henry Richard, organist and accompanist; *b.* Walthamstow, 14 Nov., 1842; *s.* of George Bird, organist of the Parish Church, Walthamstow; when a little over eight years of age he acted as organist of St. John's Church, Walthamstow, and, with the assistance of the incumbent, studied music with Dr. Turle, at Westminster; came to London in 1859, and was organist successively at St. Mark's, Pentonville, Holy Trinity, Chelsea, and St. Gabriel's, Pimlico; also conducted the Chelsea Choral and Orchestral Society; in 1872 was appointed organist of St. Mary Abbott's, Kensington, a position which he still holds; at Kensington also organised numerous classical concerts, which led to his being appointed accompanist at the Popular Concerts in 1891; has been a member of the teaching staff of the R.C.M. since 1896. *Address:* 6 Pembroke Road, Kensington. *Telephone:* 2540 Western.

BISPHAM, David S., operatic vocalist; *b.* Philadelphia, 5 Jan., 1857; *s.* of William D. Bispham and Jane Lippincott Scull, both members of old English Quaker families who were associated with the early settlement of Philadelphia; *e.* Haverford College, Philadelphia; was for some time an amateur musician of distinction; studied singing in Italy, came to England and made his *début* on operatic stage in "The Ferry Girl," an operetta written by Lady Downshire and composed by Lady Arthur Hill, Savoy, 13 May, 1890; was afterwards in the original cast of "Joan, or The Brigand of Bluegoria," 1890, and appeared, in 1891, as Duc de Longueville in "The Basoche," at Royal English Opera House (now the Palace Theatre of Varieties); appeared for many seasons

at the Royal Opera, Covent Garden, and also with the Metropolitan Opera Co., New York, singing the principal *rôles* in grand opera in English, Italian, German, and French; is also an admirable reciter; in December, 1906, he opened the Prince of Wales's with light opera ("The Vicar of Wakefield"), written by Laurence Housman, and composed by Liza Lehmann, appearing as the Vicar. *Recreations:* Swimming and cycling. *Clubs:* Bath, London; University, Philadelphia; and Lotos, Century and Players', New York. *Agent:* Daniel Mayer, Hanover Square, W.

BLACK, Andrew, baritone; *b.* Glasgow, 15 Jan., 1859; commenced his musical career as an organist in Glasgow, but developing a fine baritone voice, he commenced the study of singing under Albert Randegger, afterwards proceeding to Milan, where he studied under Dominico Scafati; he achieved his first great metropolitan success at one of the Crystal Palace Concerts in 1887, after which he advanced rapidly in his profession until he has become one of our foremost singers; first appearance at a provincial festival was at Leeds in 1892; two years later sang the part of "Elijah" at Birmingham; has sung at leading festivals and concerts all over the United Kingdom, and has also made a very successful tour of the Australian Colonies. *Recreations:* Drawing and painting.

BLAHA, Josef, solo violinist and teacher; *b.* Bohemia; studied at Prague Conservatoire under Anton Bennewitz; is a professor at R.A.M. *Address:* 14 Lullington Road, Anerley, S.E.

BLAKISTON, Sydney, pianist and teacher, Hon. R.A.M., Assoc. Phil. Soc., Professor of the Pianoforte at the R.A.M., Examiner to Assoc. Board, R.A.M. and R.C.M.; in 1907 conducted examinations for the Board throughout Canada and British Columbia; adjudicator at Stratford Festival (1908), Central London Festival (1909), Bristol Eisteddfod (1909 and 1912); public appearances as solo pianist at August Manns' Crystal Palace Concerts, Queen's Hall Promenade Concerts, etc. *Address:* 40 Wigmore Street, W.

BLAMY, Teresa, soprano; at an early age showed musical talent; musical education from the late Dr. Wylde and the late Signor Raimo; gained several academy distinctions; first professional appearance Westminster Town Hall; joined Carl Rosa Co. and appeared as Michaela in "Carmen"; has sung at most of principal oratorio and popular concerts in London and provinces. *Address:* 36 Westwick Gardens, West Kensington, W., and usual *agents*.

BLARANBERG, Paul Ivanovich; *b.* Orenburg, 26 Sept., 1841; *e.* Alexandrovsky School, St. Petersburg; after serving under the Government and following the profession of journalist, he devoted himself to music, and has composed a number of operas, both serious and light, some of which have achieved high popularity in Russia; has also composed numerous orchestral and vocal pieces and folk-songs; his principal work is the grand opera, "Mary of Burgundy," founded on a play by Victor Hugo and first performed at Moscow in 1888.

BLAUVELT, Lilian, operatic soprano; *b.* Brooklyn, New York, being of Welsh and Dutch origin; she displayed musical ability at a very early age, making her *début* as a violinist when only eight years old; she continued her studies of the violin for another seven years, when she commenced to develop a fine soprano voice; she then studied voice production with Bouhy of Paris, and at the expiration of three years made her *début* at the Théâtre de la Monnaie, Brussels, taking the leading soprano *rôles* in "Faust," "Romeo and Juliet," "Mireille," etc., and achieving distinguished success; she succumbed to overwork and left the stage for a period of twelve months, after which she temporarily abandoned the stage for concert and oratorio singing, in which she has acquired a high reputation all over Europe; her first appearance as a concert vocalist in this country was at a Queen's Hall Symphony Concert in

1898; in 1903 she reappeared in opera at Covent Garden, as Marguerite in "Faust." She has the Order of St. Cecilia (of Rome). *Address:* 744 Kenmore Place, Brooklyn, New York.

BLIGH, Eldina, violinist; *b.* Geneva; *d.* of Major Frederic Cherburgh Bligh, of Brithas, co. Meath; studied for the musical profession at the Brussels Conservatoire, and at the Berlin Hochschule, under Joachim; first appeared in London at St. James's Hall; has since played at most of the principal concerts in the United Kingdom and also on the Continent; she appeared by royal command before Queen Victoria in Dublin, shortly before Her Majesty's death.

BODDINGTON, C. J. C., organist and pianist; *e.* privately and at Trinity College, London; first professional appearance in 1885; has been organist of St. Andrew's Church, Stoke Newington, since he was fifteen; is a member of I.S.M. and Assoc. of Phil. Soc., an A.R.C.O., and professor G.S.M., Hon. Local Examiner R.C.M., late professor of organ T.C.L. *Address:* 13 Spring Hill, Upper Clapton, N.E.

BOITO, Arrigo, composer, librettist, and poet; *b.* Padua, 24 Feb., 1842; *e.* Milan Conservatoire; composed the opera "Mefistoféle," 1868; wrote the librettos for Verdi of "Otello" and "Falstaff," also the books of "La Gioconda," "Amleto," "Ero e Léandre," "Nero," etc.; composed the music of the cantata "La Sorella d'Italia." His publications include a book of verses published in 1877; "El Re Orso," an epic poem; and the novel "L'Alfier Meno." He resides in Milan.

BONCI, Signor, operatic tenor; *b.* Casena, near Ravenna; his parents were poor artisans, the father being a combmaker; he himself was apprenticed to a bootmaker, but by the aid of friends interested in his voice he entered the Conservatoire at Pesaro; to attend for his lessons he was obliged to walk 18 miles a day; first operatic *début* made as Fenton in Verdi's "Falstaff"; since then he has played principal tenor *rôles* in most modern Italian operas. Has been created Cavaliere and Commendatore for his services to charity and art.

BOND, Jessie, vocalist; *b.* Liverpool; *d.* of John Bond, pianoforte maker; commenced her musical career as a pianist, first appearing in public at the age of eight; entered the R.A.M., where she continued her study of the piano; developing a good contralto voice, she abandoned the piano and took to singing, studying under the late Manuel Garcia; became a popular singer at leading concerts, both in London and the provinces; joining D'Oyly Carte's Company, at the Opéra Comique, she made her first stage appearance in the small part of Hebe in "H.M.S. Pinafore"; thereafter she was a prominent member of the Savoy Opera Company, and appeared in a succession of leading *rôles* in the Gilbert and Sullivan operas; she has toured with D'Oyly Carte's Company, but her London appearances have been infrequent of late years.

BOOKER, Betty, operatic soprano; *b.* Virginia, U.S.A.; when still very young, showed promise of a musical future, and later went to study in New York under Mdlle. Jeanne Faure; afterwards she proceeded to Paris for some lessons from Bouhy, and studied in London under Mr. Francis Harford; in 1906 the late King and Queen commanded her to Sandringham; she made her opera *début* at Covent Garden in Feb., 1910, playing Vrenchen in Delius's "Village Romeo and Juliet," and has sung, besides other *rôles*, the Shepherd Boy in "Tannhäuser"; she took part of Nuri in "Tiefland," without any rehearsals at all; she has toured successfully in the States, and is now (1912) engaged for principal *rôles* at Covent Garden. *Address:* I. C. A., 524 Birkbeck Bank Chambers, W.C.

BOOR, Frank, tenor vocalist and concert agent; *b.* Rio de Janeiro; *e.* Dulwich College; *m.* Miss Constance Drever, the well-known soprano vocalist, 1905; was at one time engaged

upon the Stock Exchange; early in his professional career he was principal tenor with the D'Oyly Carte Company in America; he also toured on the Continent with an English concert company; in 1896 he appeared in the tenor *rôle* in "The Geisha," but this was his final appearance on the stage, and for some time he devoted himself to concert work, appearing at the principal ballad and other concerts in London during the season, frequently in conjunction with Mr. Mervyn Dene, the baritone vocalist. For some years he was in partnership with Mr. George Ashton, of the Royal Agency, Bond Street, controlling the concert section of the firm, with which he severed his connection in 1906.

BOOSEY, William, music publisher; *b.* in 1864 at Hendon; *e.* Charterhouse; went to Messrs. Boosey in 1880 and to Messrs. Chappell in 1894; has been managing director of the latter firm ever since the company was formed. *Address:* 50 New Bond Street. *Telephone:* 3940 Mayfair.

BORDES, Charles, composer; *b.* Vouvray-sur-Loire, 12 May, 1863; studied music under César Franck; appointed choirmaster at Nogent-sur-Marne in 1887, and in 1890 choirmaster at St. Gervais in Paris, his choir being one of the finest in that city; he formed an association for the study of old church music, which has given a large number of successful concerts; has composed numerous orchestral pieces, choral works, chamber music, and a music drama, "Les Trois Vagues"; his works include "Anthologie des Maîtres Religieux Primitifs," and "Archives de la Tradition Basque."

BORLAND, John Ernest, organist, conductor, writer, and lecturer; *e.* at R.C.M. and privately; organist and choirmaster, Park Church, Highbury, 1881-96; F.R.C.O., 1892; Mus. Bac., Queen's College (Oxon), 1897; St. Botolph's, Bishopsgate, 1888; Mus. Dir., Bermondsey Univ. Settlement, 1891-1912; editor *Musical News*, 1895-1902; inspector school music and Univ. Extension lecturer to London Univ., 1903; Mus.Doc., 1906, F.R.C.O.; musical adviser, L.C.C., 1908. *Address:* 81 Bromley Road, Catford, S.E.

BORWELL, Montague, baritone, lecturer, adjudicator and vocal teacher; *b.* East Ville (Lincs)., 2 Nov., 1866; *s.* of Robert Borwell and his wife Frances Sophia; *m.* Miss Winifred Marwood, 1900; studied at the G.S.M. under Messrs. Walter Austin and Hermann Klein; has appeared at concerts of the Royal Choral Society, Queen's Hall Promenade and Symphony Concerts, Crystal Palace, Alexandra Palace, Royal Orchestral Society's Concerts, Glasgow Choral Union, Belfast Philharmonic Society, and the Dublin Orpheus Society; was for some years a member of the Westminster Abbey Choir; author of treatise "How to Sing." Principal baritone Lincoln's Inn Chapel. *Address:* 124 Walm Lane, Cricklewood, N.W. *Telephone:* 415 Willesden. *Telegraphic Address:* "Soloist, London." Usual *agents.*

BORWICK, Leonard, pianist; *b.* Walthamstow, Essex, 26 Feb., 1868. His father (a pupil of Piatti's) was an enthusiastic amateur 'cellist and music lover; he displayed marked musical ability at an early age, and after studying under Henry R. Bird in London, went to Frankfort and entered the Hoch Conservatoire there in 1883, studying under Madame Schumann for six years; first appeared in public at Frankfort in 1889, playing the piano part in Beethoven's E flat Concerto; he made his appearance at the London Philharmonic Concerts in 1890, playing Schumann's Piano Concerto; he has given his own recitals and played at leading concerts in London, all over the United Kingdom, and in principal cities on the Continent. *Address:* Coke's House, Westburton, Pulborough.

BOSSI, Marco Enrico, composer and organist; *b.* Salo, near Brescia, 25 April, 1861, his father being an organist; studied from 1871-3 at the Licéo Musicale, Bologna, and from 1873-81 at the Conservatorium, Milan,

with Ponchielli and Fumagalli; was appointed organist and choirmaster at Como Cathedral, and subsequently professor of the organ and theory at the Naples Conservatoire of Music, and in 1896 a director of the Licéo Benedetto Marcello, Venice; in 1902 he was appointed director of the Licéo Musicale, Bologna; has written a large number of pieces for the organ, cantatas, masses, symphonic poem, orchestral overtures, violin sonatas, trios for piano and violin, etc.; in fact, he is one of the most prominent musicians of the day; among his most important works is a cantata, "Il Paradiso Perduto," first performed at Augsburg 6 Dec., 1903, and at Hereford Festival, 1906; is the author of a standard work on the organ, entitled "Metodo di Studio per l'Organo Moderno." *Address:* Licéo Musicale, Bologna.

BOUHY, Jacques, vocalist and teacher; *b.* Pepinster, Belgium, 1848; *e.* at the Conservatoire, Liége, and afterwards at the Paris Conservatoire; made his first appearance at the Paris Opera, in 1871, as Mephistopheles in "Faust"; in 1872 he created the name part in Massenet's opera, "Don César de Bazan," at the Opéra Comique; he was also the first Escamillo in Bizet's "Carmen"; after joining the Théâtre Lyrique de la Gaiété, where he sang the leading *rôles*, he came to London in 1882, and appeared at Covent Garden as Mephistopheles; in 1885 he went to New York, where he received the appointment of director of the Conservatorium; returned to Paris in 1889, and appeared in Saint-Saens' "Samson et Dalila," at the Théâtre Eden; after reappearing at the Grand Opera and paying another lengthy visit to America, he returned to Paris and settled as a teacher; in this capacity he has acquired a high position, and many of his pupils have become very successful; he is the composer of numerous songs.

BOULDERSON, Henry, tenor vocalist; *b.* Wargrave, Berks, 10 July, 1876; *e.* Radley and Keble College, Oxford; studied voice production with Signor Moretti in Milan for two years; his principal engagements include Madame Lilian Blauvelt's Autumn tour, 1904; Test Valley Musical Society; Winchester ("Golden Legend"), 1903; Cheltenham Philharmonic Society (Berlioz's "Faust"), 1905.

BOURBON, Jules, operatic baritone; *b.* France; began his musical career as a violinist; has sung at many Continental opera houses, and frequently at Covent Garden, notably in Debussy's opera of "Pelléas and Mélisande."

BOURGEOIS, Jane, operatic vocalist; *b.* Belgium; musically educated at Brussels Conservatoire, where she gained several high distinctions, including a prize presented by H.M. the Queen of Belgium; afterwards she studied in Paris under Mme. Rose Caron; made her *début* at La Monnaie, in Brussels, in 1905, where she remained till 1909; she has also sung at the Hague and frequently at the Royal Opera, Covent Garden.

BOWEN, York, composer and pianist; *b.* Crouch Hill, London, 22 Feb., 1884; from the first was educated for musical profession; for two years at Blackheath Conservatoire under the late Alfred Izard; won Erard Scholp. at R.A.M.; then Sterndale Bennett Scholp. at same institution, of which, after five years' tuition under Matthay, Corder, and other teachers, he became a sub-profr.; he also gained there numerous distinctions, including Musicians Co. medal, Chas. Lucas composition medal, and the W. Macfarren gold medal; he has been made F.R.A.M.; has achieved considerable distinction as a composer, a concerto of his having been performed by the Philharmonic Society three years ago, while three pianoforte concertos have all been performed at Queen's Hall; has written a "Miniature Suite" and a "Second Suite," which are very well known, and a great deal of music for the viola. Mr. Bowen is married to Miss Sylvia Dalton, *d.* of the Rev. J. P. Dalton, Vicar of Creech, St. Michael, Taunton. *Address:* 78 Anson Road, Cricklewood, N.W.

BOWNESS, Bessie, contralto; *b.* Coniston, 23 June, 1884; *d.* Thomas

Bowness and his wife Mary A. Maudall; *e.* Seascale; entered the R.C.M., where she studied under Randegger; first appeared in public at the Blackpool Festival, 2 Oct., 1902, as a competitor for contralto solo, winning first prize; has since appeared at the Chappell Ballad Concerts, Promenade Concerts, Queen's Hall Sunday Concerts, etc.; won three first prizes at festivals before the age of eighteen; also winner of the Council's Exhibition at the R.C.M., the London Musical Society's Prize, and the Free Open Scholarship. *Recreations:* Painting and fox-hunting. *Address:* 194 Blomfield Terrace, W.

BOYCE, Ethel Mary, composer, pianist, and teacher; *b.* Chertsey, 5 Oct., 1863; *d.* George Boyce, J.P.; entered the R.A.M., where she studied the piano under Walter Macfarren and composition under F. W. Davenport; secured several prizes and scholarships while at the Academy, including the Lady Goldsmid Scholarship (1885), the Potter Exhibition (1886), Sterndale Bennett Prize (1886), and Lucas Medal for composition (1889); has composed a number of cantatas, orchestral pieces for violin and piano, songs, etc., some of which have been published by Novello; is an A.R.A.M. *Address:* The Orchard, Chertsey.

BRADLEY, Orton, pianist and teacher; his first master was Bernard Althaus, under whom he studied until he was thirteen; at that age he went to Harrow, where he undertook a course of six years' study under the direction of the famous John Farmer; as head boy at Harrow, in 1878, he gave his first pianoforte recital in the Speech Room; during his four years' residence at Oxford he was organist of Hertford College; here he studied organ, harmony, and counterpoint with Sir Walter Parratt, and took his M.A. degree. Mr. Bradley has been musical director of the People's Palace, and of the Oratorio and Orchestral Concerts given by the National Sunday League. For some years Mr. Bradley resided in America, where he held the Musical Professorship Chair at the Theological Seminary in New Brunswick, N.J. He is a member of the I.S.M. *Address:* Embankment Chambers, 19 Villiers Street, Strand. *Telephone:* 13018 Cent. *Agents:* Ashton's.

BRAMSEN, Henry, 'cellist; *b.* Copenhagen, 3 Oct., 1875; *s.* of Alfred Bramsen, physician and well-known scientific author, and his wife Wilhelmine Hecht; grand-nephew of His Excellency David Bramsen, Danish Secretary of Finance, and nephew of His Excellency Ludwig Bramsen, Danish Home Secretary; received his principal musical education at Leipzig Conservatoire under Julius Klengel; first appeared at Leipzig, 20 Nov., 1895; first appearance in England at Crystal Palace in the same year, playing 'cello concertos with orchestra; has also played at important concerts and recitals in Berlin, Dresden, Vienna, St. Petersburg, Moscow, Paris; toured England with Madame Albani and Madame Clara Butt; has played at Copenhagen, Christiania, and Stockholm every year since 1895, and has also toured in America and Canada; has played before the late King Christian of Denmark, who conferred on him a Court appointment; the Dowager Empress of Russia, at St. Petersburg; the late King Edward and Queen Alexandra, at Marlborough House, before their accession; the late Duke of Saxe-Coburg; King Oscar of Sweden who conferred the order of Wasa upon him; and the late Duke of Cumberland; his father, who owns one of the finest private collections of paintings on the Continent, presented him with a superb Nicolaus Amati 'cello, for which Dr. Bramsen paid £1,500 in Leipzig; his sister is an excellent violinist, with whom he has given many concerts. *Recreations:* Riding, skating, and tennis, for which he holds many prizes as an amateur. *Agents:* N. Vert, 6 Cork Street, W.; *Concert direction:* Herman Wolff, Berlin; and George Wilson, Pittsburgh, U.S.A.

BRANDES, Emma, pianist; *b.* Schwerin, 20 Jan., 1854; received her early musical instruction from Aloys Schmitt and Goltermann; made her first appearance at Schwerin, in 1866,

playing Mendelssohn's G Minor Concerto; in 1871 she came to England and played at the Monday and Saturday Popular Concerts, the Philharmonic, and the Crystal Palace Concerts, achieving everywhere remarkable success; she afterwards returned to Germany and became a leading pianist in that country and Austria; but on her marriage with Herr Engelmann, professor of physiology at Utrecht, she retired from the platform.

BRANDON, Ada, harpist; *b.* Greenstreet, near Sittingbourne, Kent, her parents being connected with the well-known theatrical family of Greet; *e.* Trinity College of Music; has appeared at St. James's Hall. *Address:* 7 Colville House, Bayswater. *Agent:* Howard Aynstey.

BRANDT, Marianne (*née* Bischof), vocalist; *b.* Vienna, 12 Sept., 1842; was taught singing by Frau Marchner and Madame Viardot; in 1867 she made her *début* at Gratz as Rachel in "La Juive"; she afterwards sang at Hamburg and Berlin with much success; in 1872 she appeared at the Royal Italian Opera, Covent Garden, in "Fidelio," and in 1882 at Drury Lane in the first production in England of "Tristan und Isolde"; in the same year she appeared at Bayreuth in "Parsifal"; in 1886 she went to America, and was for some years a member of the German Opera Company in New York; in 1890 she settled in Vienna as a teacher.

BRANSCOMBE, Edward, tenor vocalist; *b.* London; studied for the musical profession at the G.S.M. and at the R.C.M., having for one of his teachers the late Sims Reeves; was choirmaster and assistant organist of St. Paul's, West Brixton, and founder of the Brixton Orpheus Glee Club; became principal tenor of St. Andrew's, Well Street, in 1887; and Lay Vicar, Westminster Abbey, 1890; has been for some years a popular singer in leading London concerts and the provinces, but now resides in Australia. *Address:* 235 Flinders Lane, Melbourne.

BREMA, Marie, operatic and concert vocalist; *b.* Liverpool, of German and American parentage; she devoted herself to the study of singing, and made her *début* at the Popular Concerts in 1891 after studying for three months with Georg Henschel, Mme. Bessie Cox, a professor at the G.S.M. and Alfred Blume, she made her stage *début* in the part of Adrienne Lecouvreur at Oxford in which she made a great success; in 1891 she first appeared on the operatic stage at the Shaftesbury Theatre, under the auspices of Signor Lago, as Lola in "Cavalleria Rusticana." During the season she undertook the title-*rôle* of Gluck's masterpiece "Orfeo," and the result more than justified her ambition; she was then engaged to sing at Covent Garden in the Royal Italian Opera in 1892, replacing Madame Deschamps-Jehin at a moment's notice as Guinevere in Bemberg's opera, "Elaine," under Grau's management, when she also sang the part of Brunnhilde to the Wotan of Van Rooy. In New York she sang with the de Reszkes in "The Ring," Tristan and Lohengrin at the Metropolitan Opera House under Mottl, Seidel, and other great conductors. She was the first English singer invited by Frau Wagner to sing at Bayreuth. As Dalilah in Saint-Saens' opera, "Samson," and as Orphée she made a great sensation in Brussels, and in Paris was the first to sing Brunnhilde in German under Richter. In 1911 she produced "Orpheus" at the Savoy Theatre with great success. In March, 1912, she toured with Denhof in the provinces, and also took part in "The Ring" at the Wagner Festival in Brussels. She has also appeared at the Birmingham, Leeds, and other musical festivals, as well as leading London concerts. Her daughter, Miss Tita Brand, is a well-known actress. *Address:* 17 Launceston Place, Kensington, W. *Telephone:* 57 Western. *Telegraphic Address:* "Smorzato, London."

BRERETON, W. H., bass; *b.* Bedford; *s.* of the late Rev. Canon Brereton, rector of St. Mary's Bedford; *e.* at Bedford; *m.* Sarah Ambler, a well-known soprano vocalist, 1884; was prepared for the musical profession at the R.A.M., studying

singing under the late Manuel Garcia from 1877-81; went to Milan and studied with Ronconi, 1881; and afterwards with J. B. Welch and Randegger; first appeared at the Crystal Palace Saturday Concerts in 1882; has since sung at the Handel Festival, Birmingham Festival, Leeds Festival, Gloucester, Worcester, and Hereford all between 1883 and 1894; has also taken part in Albert Hall Oratorio Concerts, Monday and Saturday Popular Concerts, and all the principal London and provincial concerts; joined the "Westminster Singers" male quartette in 1894; appointed in 1887 a gentleman of H.M. Chapels Royal—having formerly for a short time sung at the Foundling Hospital Choir, where his wife was leading soprano, and as an assistant vicar choral at St. Paul's Cathedral; his favourite professional occupation is part singing; is a member of the Philharmonic Society and the Royal Society of Musicians. *Address:* 24 Nottingham Place, W. *Telephone:* 3362 Pad.

BRETON, Tomas, composer; *b.* Salamanca, 1846; he is the composer of a number of operettas, known in Spain by the name of Zarzuelas, which are extremely popular wherever they have been produced; he has also written a quantity of chamber music and an oratorio. His compositions include "Les Amantes de Ternel" and "La Dolores," both of which are played nearly every season in Madrid and the principal cities of Spain, and are excellent examples of the modern Spanish school.

BRÉVAL, Lucienne, operatic soprano; *b.* in Switzerland; obtained a second prize for singing and a first prize for opera at the Paris Conservatoire in 1890; made her *début* at the Grand Opera, Paris, in 1892, in the part of Selika in "L'Africaine"; after successfully appearing in the leading *rôles* of the *répertoire*; created Brunnhilde in the Paris production of Wagner's "Die Walküre" (1893), and subsequently sang the part of Eva in "Die Meistersinger"; has also appeared in "L'Etranger" d'Indy); "Armide" (Gluck); "Hippolyte" (Rameau); "Bacchus" (Massenet); "Iphigénie en Aulide" (Gluck); "Fils de l'Etoile" (Erlanger); and "Siegfried" and "Götterdämmerung" (Wagner); and "Salome" (Mariotte); both at the Metropolitan Opera House, New York, and Covent Garden, this brilliant French artiste has met with considerable success. *Address:* 6 Rue Murillo, Paris.

BRÉVILLE, Pierre Onfroy De, composer; *b.* Bar-le-Duc, 1861; entered the Paris Conservatoire, studying under Dubois and César Franck, whose unfinished opera, "Ghiselle," he assisted in completing on the composer's death; his compositions include a quantity of church music and pieces for the organ, overtures to Maeterlinck's "Princesse Maleine" and "Les Sept Princesses," which have been performed by the Société Nationale de Paris; is among the best known of modern French composers.

BREWER, Alfred Herbert, composer, conductor, and organist; *b.* Gloucester, 21 June, 1865, where he held a choristership in the cathedral, being a pupil of Dr. Harford Lloyd; *e.* at the Cathedral School and Exeter College, Oxford; organist of St. Catherine's and St. Mary-de-Crypt, both in Gloucester (1881), St. Giles's, Oxford (1882), and St. Michael's, Coventry (1886-92); organ scholar of Exeter College from 1883-85, and for a brief period organist of Bristol Cathedral; in 1883 he gained the first organ scholarship at the R.C.M., where he studied under Sir Walter Parratt and other masters; was organist and music master of Tonbridge School from 1892-97, when he was appointed organist and master of the choristers at Gloucester Cathedral, a position which he still holds; he obtained the F.R.C.O. in 1897, and was created Mus.Bac. (Dublin) in the same year, and the degree of Mus.Doc. was conferred upon him by the Archbishop of Canterbury, *honoris causâ*, in 1905; he received the Hon. R.A.M. distinction in 1906; conductor of the Three Choirs Festivals held at Gloucester in 1898, 1901, 1904, 1907 and 1910, and

is conductor of the Gloucestershire Orchestral Society, the Gloucester Choral Society, and the Gloucester Orpheus Society, which are all extremely flourishing; his compositions include a setting of "Psalm 98," "Dedication Ode," "The Holy Innocents," "A Song of Eden," and "Emmaus" (sacred cantatas), "England, my England," for Baritone solo and orchestra, "Summer Sports," suite for chorus and orchestra, "Love's Philosophy" (male voices), "Elizabethan Pastorals" (sung at the Hereford Festival, 1906, by Mr. John Coates), all of which have been performed at the Three Choirs Festivals; "In Springtime" (English pastorals), Leeds (1907); "Sir Patrick Spens," Cardiff (1907); "Age and Youth" (two orchestral pieces); Promenade Concerts, Queen's Hall; he has also written several services, including "Evening Service in C," produced at the Gloucester Festival (1895), organ pieces, part songs, anthems, songs, pieces for violin and piano, and an operetta, "Rosamund." *Address:* 7 Palace Yard, Gloucester.

BRIDGE, Frank, composer and conductor; *b.* 26 Feb., 1879, at Brighton; *s.* of William Henry Bridge and his wife *née* Eliz. Warbrick. Prepared for musical profession at R.C.M. by Sir Charles V. Stanford (composition). Has written a good deal of chamber and orchestral music, including string quartet and sextet, for piano and strings, a Trio, quartet and quintet, quartet in E minor gained *mention d'honneur* Bologna, 1906. Orchestral works include "Isabella," Queen's Hall Proms. (1907) and London Symphony Concert (1911). "Dance Rhapsody" Musical League Festival, Liverpool, (1909); Suite, "The Sea," Queen's Hall Proms. (1912). Conductor of Mme. Marie Brema's opera seasons at Savoy Theatre 1910-11. Is married to Miss Ethel Elmore Sinclair of Melbourne. *Address:* 23 Foster Road, Chiswick, W. *Telephone:* 1140 Chiswick.

BRIDGE, Sir John Frederick, organist, composer, and conductor; *b.* Oldbury, near Birmingham, Worcestershire, 5 Dec., 1844. His father, John Bridge, was not at that time connected with the famous old cathedral of Rochester that is now so intimately associated with his name. Six years later, in 1850, he became vicar-choral, and his son, not yet out of the nursery, became a probationary chorister under Dr. John L. Hopkins, cousin of the more famous "E. J." It is a remarkable fact that among his fellow-choristers were no less than four other future cathedral organists: Armes of Durham, Crow of Ripon, Wood of Exeter, and his own brother Joseph of Chester, and now professor of Music at Durham University. A no less notable name was that of Joseph Maas, by whose premature death the world of music suffered a severe loss. The first notable event in his life, or nearly so, was his singing at the opening of the Crystal Palace, when Costa conducted the National Anthem in the presence of Queen Victoria and the little boy who was in time to be King Edward VII. While still living at Rochester, young Bridge accepted his first organ appointment, viz., at Shorne, a village 5 miles off. A year later he rose another step, and became organist of Strood parish church, and there he remained three years, until he became, in 1865, organist of Holy Trinity, Windsor; while here he took some further lessons from Sir John Goss, and in 1868 he took his Bachelor degree at Oxford, having previously taken his Fellowship (one of the first so taken) by examination of a newly-formed body, entitled The College of Organists, for it had not then attained the dignity of a Royal Charter. At last, in 1869, he achieved his early ambition, and became organist of Manchester Cathedral, where he remained for six years, during which period he became Doctor of Music and Professor of Harmony at Owens College; six years later the road lay open to what may fairly be called the blue ribbon of English cathedral organistships. In August, 1875, he was appointed permanent deputy-organist of Westminster Abbey, under James Turle, and, seven years later, upon Turle's death, he became, at thirty-seven years of age, organist and master of the choristers of England's principal abbey. His energies, however, were

not limited to the services of the Church, for he had accepted in 1878 the conductorship of the Highbury Philharmonic Society, as well as the Western Madrigal Society; he is also conductor of perhaps the most venerable of all such bodies, the Madrigal Society; he has been Examiner for the R.C.O., the Universities of Oxford, Cambridge, London, and Durham, and was in 1890 appointed Gresham Professor of Music. In 1896 he accepted the conductorship of the Royal Choral Society, vacated by the death of Barnby, and the following year he received the honour of knighthood. To enumerate the many historical services at which he has officiated would be impossible. The 1887 and 1897 Jubilees came first, but equal to them in importance were the never-to-be-forgotten Coronations of King Edward and His present Majesty; for these State ceremonies he received the Queen's Jubilee Medal and Clasp, and the M.V.O. After the Coronation of King George V he was promoted to be Commander of the Order (C.V.O.). In 1902 he was appointed King Edward Professor of Music in the University of London. His compositions include "Mount Moriah," oratoria, 1874; "Boadicea," cantata, Highbury Philharmonic Society, 1880; "Hymn to the Creator," Highbury, 1883, and Worcester, 1884; "Rock of Ages" (Gladstone's Latin translation), Birmingham Festival, 1885; "Callirhoë," cantata, Birmingham, 1888; "The Repentance of Nineveh," oratorio, Worcester, 1890; "The Lord's Prayer" (from Plumpton's version of Dante's "Purgatorio"), Gloucester, 1892; "The Cradle of Christ," Hereford, 1894; choral ballads, "The Festival," "The Inchcape Bell," "The Flag of England," "The Forging of the Anchor," and "The Ballad of the Champion"; concert overture, "Morte d'Arthur," Birmingham, 1886; chamber music and sonatas for organ; songs from Shakespeare, and a number of anthems and odes for State occasions. He is also a writer on theoretical and other musical subjects of exceptional erudition, including works on Counterpoint, Double Counterpoint, and Organ Accompaniment. He has, in his hours of leisure, compiled "The Shakespeare Birthday Book of Musicians," published by Messrs. Bosworth, containing a musical quotation from Shakespeare for every day in the year, together with the birthdays of eminent British and foreign musicians. He was married first, in 1872, to Constance Ellen, daughter of J. L. Moore, and second, in 1883, to Helen Mary Flora, daughter of E. Amphlett, by whose lamented death, in 1907, Sir Frederick Bridge was a second time left a widower. He has one son and two daughters, one of whom, Rosalind, is married to Dr. Edward Stainer, son of Sir John Stainer *Recreations:* Fishing and shooting. *Address:* The Cloisters, Westminster Abbey; Cairnborrow Lodge, Glass, N.B. *Club:* Athenæum.

BRIDGE, Joseph Cox, organist and composer; *y.s.* of the late John Bridge and brother of Sir J. Fredk. Bridge; *b.* Rochester, 16 Aug., 1853; was a chorister in Rochester Cathedral, and assistant organist to the late John Hopkins; was afterwards assistant organist to his brother at Manchester Cathedral; is a graduate of Oxford, holding the degrees M.A. and Mus. Doc.; in 1871 was appointed organist of Exeter College, Oxford, in 1877 organist of Chester Cathedral, and two years later revived the Chester Musical Festivals, which had not been held for fifty years; founded the Chester Musical Society in 1886, and conducted for a brief period the Bradford Festival Choral Society; Mus.Doc., Dunelm, 1908; has composed numerous cantatas, orchestral pieces, a symphony played at the Chester Festival in 1894, and other works; was appointed a F.R.C.O. in 1879, and is an Hon. R.A.M.; appointed professor of music Durham University, 1908. *Address:* Christchurch Vicarage, Chester.

BRIGHT, Dora Estella (Mrs. Knatchbull), pianist and composer; *b.* Sheffield, 16 Aug., 1863, her father being an excellent amateur musician; studied the pianoforte at the R.A.M. under the late Walter Macfarren and composition under Ebenezer Prout, gaining the Potter Exhibition in 1884, and the Lucas Medal for composition in 1888

being the first woman to achieve the latter distinction; made her first appearance as a pianist at the Covent Garden Promenade Concerts in 1882; on leaving the Academy she commenced a series of pianoforte recitals in 1889, and in 1891 played her own Pianoforte Concerto in A Minor, at the Crystal Palace; in 1892 she played the solo part in her own Fantasia for pianoforte and orchestra at a Philharmonic Concert; she gave a series of successful recitals of English music, both ancient and modern, in 1892, and in 1895 a series of national pianoforte recitals; she first toured on the Continent in the autumn of 1889, successfully appearing at Dresden, Cologne, and Leipzig. Since her marriage, in 1892, to Captain Knatchbull of Bath, her public appearances have been comparatively infrequent; in addition to the works already mentioned, she has written an Air with Variations for the Orchestra, first performed in London in 1890; a second Pianoforte Concerto, produced at Cologne in 1892; a quartet in D for pianoforte and strings in 1893; also numerous pieces for the piano, violin and piano, flute and piano, and songs. She also composed the music for a Ballet Scena, which was danced by Mlle. Adeline Genée at the Playhouse in 1907.

BRINSMEAD & SONS, Ltd., John, pianoforte manufacturers; founded in 1837 by the late Mr. John Brinsmead (1814-1908); at one time Mr. Brinsmead was in partnership with his two sons, Thos. and Edgar, both of whom have died. The founder of the firm invented many of the important improvements in the manufacture of pianos and at the time of his death at the great age of ninety-three, was regarded as the Father of the trade; the firm is now a private limited company, managed by his grandson, Mr. H. Billingshurst. *Address:* 18-22 Wigmore Street, W. *Telephone:* 2345 Pad.

BROADBENT, Frank, teacher of singing and voice production; *b.* Liverpool; *e.* Liverpool College, at the R.A.M., and in Italy; was a water-colour artist before entering musical profession; married Miss Helen Pettican, vocalist, in 1894. *Hobbies:* Fishing and golf. *Address:* 142 Marylebone Road, N.W. *Telephone:* 2627 Pad.

BROADWOOD & SONS, John, pianoforte manufacturers; founded by Burkhard Tschudi (or Shudi), a Swiss, about 1728, who settled in Great Pulteney Street in 1742. John Broadwood was a Scotchman, born 1732, and being a well-known cabinet maker, he joined Tschudi about 1760, and married his daughter Barbara in 1769; their son, James Tschudi Broadwood, joined the business in 1795, and the firm became John Broadwood & Sons. John Broadwood died in 1812, and his direct lineal successors in the business have been the following: James Tschudi Broadwood, who died in 1851; Henry Fowler Broadwood, who died in 1893; Henry James Tschudi Broadwood, who died in 1911; Stewart John Tschudi Broadwood, born 1888. The firm became a limited company in 1901 (Chairman, Mr. W. H. Leslie), and moved to their present premises in Conduit Street in 1904. *Address:* Conduit Street, W. *Telephones:* 3883 and 2534 Gerrard.

BROCKBANK, Harrison, vocalist and actor; *b.* St. Helens, Liverpool, 2 Oct., 1867; *s.* of James Brockbank, author; *e.* Cowley's School; originally studied painting under David Woolcock, but discovering that he had a voice, gave up painting for music; studied with Signor Franco Leoni; joined Arthur Rousby's Opera Company, 1887, making first appearance in "The Bohemian Girl"; has sung at the Harrison Patti Concerts, and was with Signor Lago during his opera season at Lyceum, 1892; participated in a recital of "Faust" at Queen's Hall, as a result of which he was engaged by Augustus Harris for two seasons at Covent Garden and Drury Lane; he then took to comic opera, and made a successful appearance in "Ma Mie Rosette," and other light compositions both in London and provinces; one of his most successful appearances was in "The Little Genius,"

at Shaftesbury, 1897; was also engaged for baritone parts by George Edwardes at Daly's; and by Dundas Slater, manager of the Alhambra, to sing Kipling and Sullivan's "Absent-Minded Beggar," at the commencement of the South African War; has since sung at most of the leading variety halls and in the provinces in musical comedy and pantomime; author of "The Freebooter," "The Swell Mobsman," and other popular songs. *Address:* c/o *The Stage or Era.*

BRODSKY, Adolph, violinist; *b.* Taganrod, Russia, 21 Mar., 1851; as a child he displayed extraordinary musical gifts, and at the age of nine a rich resident of Odessa sent him to Vienna, where he was a pupil at the Conservatorium; he then became an orchestral player, and afterwards visited Moscow in 1873; and was appointed a professor at the Conservatoire; having conducted a series of symphony concerts at Kieff, he went on tour as a solo violinist, playing at the principal European centres; he was next appointed professor at the Leipzig Conservatoire, and frequently played at the Gewandhaus Concerts; in 1890 he visited the United States, and was leader of the Damrosch Symphony Society in New York; he returned to England, and in 1895 was appointed leader of the Hallé Orchestra in Manchester, and was temporary conductor after Sir Charles Hallé's death; is now principal of the Manchester College of Music, and holds a leading position in musical matters in that city. In 1902 he was appointed hon. Mus.Doc. of the Victoria University. *Address:* 3 Laurel Mount, Bowdon.

BRONSART, Hans Von, pianist and composer; *b.* Berlin, 11 Feb., 1830; *e.* Danzig and Berlin University; was a pupil of Liszt, at Weimar; he became a well-known pianist on leading concert tours in Europe, and in 1860 went to Leipzig, where he conducted the Euterpe Concerts; he succeeded Hans von Bülow as director of the Society of Friends of Music at Berlin, and in 1867 was made Intendant of the Court Theatre, Hanover; twenty years later he was appointed General Intendant at Weimar, retiring in 1895 with the rank of Privy Councillor; he has written numerous important works for the piano, including a concerto which was frequently played by Von Bülow, and other leading pianists, and which was played at the Crystal Palace in 1876 by Fritz Hartvigson.

BROUGHTON, Jessie, contralto; *b.* London, 1885; *d.* of Broughton Black; was a pupil of Madame Oudin; first engaged by George Edwardes to appear at Apollo, 1903; next appeared at Apollo in "Madame Sherry" and in "Veronique"; sang solo in National Anthem at re-opening of Empire, and remained there as solo vocalist, 1905-6.

BROZEL, Philip, operatic baritone; *b.* in England; *e.* at R.A.M., and was immediately engaged by Sir Augustus Harris to sing Canio in Pagliacci at Covent Garden; this he followed up by appearing in Don Giovanni with Mme. Patti; was invited to sing at Buda-Pesth and at once engaged for three seasons in Wagnerian opera there. Engaged by Angelo Neumann for Prague and also sang Radames in "Aïda" at Royal Opera, Berlin, and as Tristan at Hanover. Julius Hofmann engaged him for Lohengrin at Cologne and he sang the part of Herod in "Salomé" at Mainz, after studying it with Fritz Steinbach; he repeated the part at Covent Garden in 1910; he also sang (at the Imperial Opera, Vienna), Lohengrin, Walther, Canio, Otello, etc., and was then engaged by Charles Manners for English opera.

BRUCH, Max, composer; *b.* Cologne, 6 Jan., 1838, his mother being a well-known musician and admirable singer; after early instruction from his mother, he studied theory at Bonn under Breidenstein; he won the Mozart Scholarship at Frankfort-on-Maine in 1852, and under Reinecke and Breuning at Cologne; his compositions commenced to attract attention, and he wrote the music for "Loreley," the book of which was originally composed by Geibel for Mendelssohn; this opera was successfully played at

Mannheim in 1863; in 1865 he was appointed musical director of the Concert-Institution at Coblenz; in 1870 he went to reside in Berlin, and afterwards at Bonn, devoting himself almost entirely to composition; in 1880 he came to England as director of the Liverpool Philharmonic Society; three years later he returned to Germany and conducted the Orchestral Society at Breslau until 1890, when he became director of composition at the High School of Music at Berlin; his compositions for chorus and orchestra are known all over Europe; many of his works have been performed at leading concerts in this country, notably his famous violin concertos in G minor and D minor, and his two symphonies. *Address:* Hochschule, Berlin.

BRUNEAU, Louis Charles Bonaventure Alfred, composer and musical critic of *Le Matin; b.* Paris, 1 March, 1857; *e.* at the Conservatoire 1873-1881 under Savard and Massenet; his operas include "Kerim," performed at the Théâtre Lyrique, 1887; "Le Rêve," 1891, founded on the novel by Zola; "L'Attaque du Moulin," 1893; "Messidor," 1897; "L'Ouragan," 1901; "L'Enfant Roi," 1905; "Les Bacchanales," 1912; he has also set to music a number of poems written by Catulle Mendes, notably "Penthèsilée," and "Lieds de France." M. Bruneau is the author of numerous articles in *La Revue Independante, La Revue Illustrée, Le Monde Musical,* etc. He has been critic of *Gil Blas* and *Figaro,* and has collected his principal critical writings in a volume entitled *Musique d'hier et de demain,* 1900; other works include "La Musique Française, Rapport sur la musique en France du XIII^{e} au XX^{e} siècle." Officier of the Legion d'honneur. *Address:* 10 Rue de la Pompe, Paris.

BRYHN, Mlle. Borghild, operatic soprano; made her *début* at Christiania in title-*rôle* of "The Sailor's Bride," the first Norwegian opera ever produced; in 1907 she appeared at Covent Garden as Santuzza, and as Laura in "Gioconda." During the English performances of "The Ring," she took the part of Brunnhilde.

BUCK, Percy Carter, organist; *b.* West Ham, Essex, 1871; *e.* Merchant Taylors' School; musical career begun as chorister, West Ham parish church; studied at G.S.M. under Dr. C. J. Frost and F. Davenport, and later at R.C.M. (as scholarship winner) under Dr. Parry, C. H. Lloyd, and Sir W. Parratt; F.R.C.O. and A.R.C.M.; Mus. Bac. (Oxon), 1892; Mus. Doc., 1897; M.A.; organist at Kingston, St. John's, Wilton Road, Worcester College (Oxford), Wells Cathedral (1896-99), Bristol Cathedral (1899-1901), and music director, Harrow School, since 1901; succeeded Dr. Prout as Professor of Music, Trinity College, Dublin. *Address:* 100 High Street, Harrow.

BUCKLEY, Reginald Ramsden; *b.* 1882; author and journalist; musical critic to *T.P.'s Weekly,* dramatic librettist. *Address:* White Hall, Coram Street, Russell Square. *Club:* Savage.

BUCKNALL - EYRE, Margaret, pianist and teacher; *b.* Stroud, Gloucestershire; *d.* of John Bucknall, Esq.; *e.* near Brighton, and for music at the R.A.M. under Dorrell and Walter Macfarren; made her first appearance at the Ballad Concerts at St. James's Hall in Nov., 1877; was organist at Woodchester Church, Gloucestershire, from the age of eleven years till she was sixteen, and at St. Thomas', Paddington, from the time she was nineteen till she was twenty-three; played Mendelssohn's D Minor Concerto at R.A.M. Students' Concert, St. James's Hall, and has appeared at various other concerts. Married Mr. A. J. Eyre in 1879; is an A.R.A.M., an Assoc. Phil. Soc., and a professor at the G.S.M. *Concert direction:* Ethel Robinson. *Address:* Penybryn, Fox Hill, Norwood, S.E.

BUCKTROUT, Daisy, pianist; *b.* Hornsey, East Yorkshire; showed an early aptitude for music, especially the piano, and in 1899 went to Frankfort, where she studied under Carl

Friedburg; returning to England, she studied under Mr. Janssen of Hull, and competed for a scholarship given by Professor Michael Hambourg and open to the musical students of Yorkshire; in 1904 she came to London to pursue her musical studies under Prof. Hambourg, with a view to taking up accompaniment on the piano; for this purpose, while still following up solo work, she was trained by Messrs. Jan and Boris Hambourg, who engaged her as accompanist for their London recitals in 1906; she was afterwards engaged for the Hambourg and Marie Brema tour, 1907-8. *Address:* 2 Clifton Gardens, Maida Hill, W.

BUNGERT, August, composer; *b.* Mulheim, 14 Mar., 1846; studied music at the Cologne Conservatorium; in 1869 was appointed director of music at Kreuznach; gained a prize for a piano and string quartet in 1878; since then he has written a large number of compositions for the orchestra and piano, and a comic opera ("Die Studenten Von Salamanka"), which was played at Leipzig; he recently composed a tetralogy of operas, "Die Homerische Heimkehr," which evoked considerable interest in the musical world.

BUNNETT, EDWARD, organist and composer; *b.* Shipdham, near East Dereham, Norfolk, 26 June, 1834; *e.* Norwich Cathedral by Dr. Z. Buck; was organist and choirmaster there for twenty-two years; as a chorister, Dr. Bunnett sang with Jenny Lind and Miss Dolby in "Lift Thine Eyes"; took his Mus.B. Cantab. in 1857 at Corpus Christi College, being the first candidate passed by Sterndale Bennett; became Mus.Doc., Trinity College, in 1869. Dr. Bunnett has written a good deal of popular Church music, including a cantata, "Rhineland" (Norwich Festival, 1872), and many anthems and pieces for the organ. *Address:* Grove Terrace, Thorpe Road, Norwich.

BUNNING, Herbert, composer and conductor; *b.* London, 1863; *e.* Harrow and Brasenose College; *m.* Marguerite Wilhelmine, Marquise de Moligny; on leaving Oxford, was for two years a subaltern in the 4th Hussars; left the Service, 1886, and at once entered upon the study of music in Paris and at Milan; has composed numerous orchestral pieces; also opera, "La Princesse Osra," produced at Covent Garden, July, 1902, and "Sir Launcelot and Queen Guinevere," tenor scena, sung by Ben Davies at Norwich Festival, Oct., 1905; songs and incidental music to "Robin Hood," 1906; appointed musical director at the Lyric, 1892 (resigned 1893); two years musical director at Prince of Wales's, 1895-6. *Address:* 154 Regent Street, W. *Club:* Boodles.

BUONAMICI, Giuseppe, pianist and teacher; *b.* Florence, 12 Feb., 1846; after instruction from his uncle, Giuseppe Ceccherini, he entered the Munich Conservatorium, studying under Von Bülow and Rheinberger, and two years later was appointed a professor there; returning to Florence, he was made director of the Cherubini Choral Society, and became a leading professor of music in that city; he is almost universally known by his works for the use of students of the piano, which include studies of difficult passages in Beethoven's compositions, and "The Art of Scale Study," published by Augener & Co.; he has appeared on a few occasions as a pianist in London, but his fame rests mainly on his abilities as a teacher and his mastery of technique.

BURKE, Edmund, operatic bass-baritone; *b.* Toronto; *e.* for Canadian Bar, and graduated at McGill University, Montreal, as B.C.L.; afterwards came to London and studied at R.C.M. with Signor A. Visetti and later in Paris; made his operatic *début* in 1906 at Montpellier, France; and has also sung at Nice, Algiers, the Hague, and at Covent Garden.

BURMESTER, Willy, violinist; *b.* Hamburg, 16 Mar., 1869; studied under Joachim; he has made a few appearances in this country, where his undoubted accomplishments have been insufficiently appreciated; he is, however, highly popular on the Continent.

BURNETT, Robert, baritone; *b.* Lasswade, Midlothian, studied with Signor Ricci, Andrew Black, and Alberto Randegger; first appeared at Edinburgh for Choral Union, as bass soloist in "The Messiah"; his principal engagements include Queen's Hall Concerts under Henry J. Wood, London Symphony Concerts under Dr. Richter, etc., and all the principal choral and Orchestral Concerts in the kingdom; his favourite *rôles* are Elijah and Mephistopheles in Berlioz' "Faust." *Recreation:* Golf. *Address:* 35 Inverleith Gardens, Edinburgh. *Agent:* Ibbs and Tillett, 19 Hanover Square. *Telephone:* 4119 Central (Edinburgh).

BURNS, Alice, soprano; *b.* Boston, U.S.A.; in 1895 entered New England Conservatoire of Music and studied for three years, afterwards touring principal cities in U.S.; four years later she made her *début* in comic opera, and created chief *rôle* in "Prince *pro tem.*" at Tremont Theatre, Boston; she then went for further study, first to Bouhy in Paris, and after with Mr. George Henschel in London.

BUSONI, Feruccio Benvenuto, composer-pianist; *b.* Empoli, nr. Florence, 1 April, 1866, both parents being musicians; *e.* in Austria; teacher at Helsingfors, 1888-9; professor at Moscow Conservatoire (1891); *m.* (1890) Gerda Sjostrand, daughter of a Finnish sculptor; has been known as an eminent virtuoso nine or ten years; Court pianist, Weimar; hon. member R.A.M., Bologna, most recent work incidental music to "Turandot," produced at St. James's Theatre, Jan. 1913. *Recreations:* Billiards, books and writing about music. *Address:* Berlin.

BUTT, Madame Clara, contralto; *b.* Southwick, Brighton, 1 Feb., 1873; *d.* of Henry Albert Butt, Captain in the Mercantile Marine, and his wife Clara; *e.* Clifton by W. Rootham, conductor of Bristol Madrigal Society, and the R.C.M. under Mr. Henry Blower, gaining an open scholarship at the College, value 400 guineas; studied in Paris with M. Bouhy, and in Berlin with Etelka Gerster; *m.* 26 June, 1900, R. H. Kennerley Rumford, the well-known baritone vocalist, and has three children; she first appeared in public at a students' performance of Gluck's "Orfeo" (in the name part), 5 Dec., 1892; her first engagement was at the Royal Albert Hall, 12 Dec., 1892, with Albani, Lloyd, and Santley, and she has since then sung at every important festival or concert in the world; she has been honoured by numerous royal commands from their late Majesties (Queen Victoria and King Edward VII) and Queen Alexandra, and from King George and Queen Mary. Mme. Butt has recently (1912) concluded an extensive Continental tour, and has now started on a lengthy tour round the world with her husband. *Recreations:* Riding, driving and fishing. *Address:* Compton Lodge, Harley Road, South Hampstead. *Telephone:* 1272 P.O. Hampstead.

BYARD, Theodore, baritone; *b.* in India; *e.* for the army at Sandhurst and in Germany, and joined the Warwickshire regiment quartered in India. Resigning his commission, he was prepared for musical profession in Paris and London, and made his *début* as public singer in London at Princes Hall in 1894, and has since sung in Vienna, Dresden, Amsterdam, Berlin and Paris; *m.* Miss Root, an American lady. *Recreations:* Reading, tennis, rowing, skating. *Telephone:* 2987 Mayfair. *Club:* Bath Club. *Telegraphic address:* "Byardoron, London." *Address:* 17 Manchester Square, W.

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CADMAN, Ethel, soprano and operatic vocalist; *b.* at Hill Top, Staffordshire; *d.* of Frederick Cadman, Esq.; studied at the G.S.M. under Mr. Ernest Ford, winning the D'Oyly Carte Prize for Singing and Acting at the age of sixteen, and appeared at the G.S.M. in "Mirella" and "La Basoche," in the part of Colette. Commenced her professional career

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with the Moody-Manners Opera Company, in which she toured as *prima donna*, at the age of nineteen playing the principal parts in "Faust," "Tannhäuser," "Lohengrin," "Pagliacci," "Philémon et Baucis," "Marriage of Figaro," "La Traviata," etc., etc.; she has also appeared at the Cardiff, Wolverhampton, Plymouth, Manchester, Birmingham, and Belfast Musical Societies, and many other first-class choral societies; also two seasons in London with English Opera, Queen's Hall Orchestral and the Chappell Ballad Concerts. She is married to Donald Arthur, theatrical manager, son of Captain Knapp, who is one of the few surviving Crimean veterans of great distinction. *Agent:* Hart's, 26 Wellington Street. *Telephone:* 2931 Paddington. *Address:* 72 Blandford Street, Baker Street, W., and Yew Tree House, Stoke Mandeville, Bucks.

CALVÉ, Emma, operatic contralto; *b.* in France, 1866; *d.* of a civil engineer, who died while she was still young; *e.* at a convent, which she left in order to assist her mother in bringing up her young brother and sister; possessing a voice of great promise, she decided to study singing, and, going to Paris, placed herself first under Laborde and afterwards with Madame Mathilde Marchesi. She made her *début*, like so many other famous operatic singers, at the Théâtre de la Monnaie, Brussels, 1882, appearing as Marguerite in "Faust." Two years later she made her first appearance in Paris at the old Théâtre Italien, with Edouard De Reszke and Maurel in Dubois' "Aben Hamet." She subsequently went to the Opéra Comique, where she appeared as the Countess in "Le Nozze di Figaro," the heroine in Félicien David's "Lalla Rookh," Pamina in "Il Flauto Magico," and the heroine in de Jonciéres' "Chevalier Jean." She next went to Italy and appeared at the Scala, Milan, and at the principal opera houses of Rome, Naples and Florence, including in her *répertoire* Ophélie in Thomas' "Hamlet" and Leila in Bizet's "Les Pêcheurs de Perles," followed by Carmen, her most famous impersonation. In 1890 she was selected by Mascagni to create the part of Santuzza in "Cavalleria Rusticana" at the Constanzi Theatre, Rome. When Mascagni produced his second opera, "L'Amico Fritz," at the Constanzi in Oct., 1891, she was again selected by him as *prima donna*. She made her first appearance in England on the opening night of the season at Covent Garden in 1892, appearing as Santuzza, and creating a *furore* which is well within the memory of present-day music lovers. She also appeared during the season in "Carmen" and "L'Amico Fritz" with equal success. She returned to Paris the same year, appearing at the Opéra Comique in "Les Pêcheurs de Perles." Since then she has frequently sung at Covent Garden and all over Europe, creating the part of Messaline in de Lara's opera of that name at Monte Carlo in 1900. Marrying a few years ago, her appearances on the operatic stage have since been disappointingly rare, especially as she is still at the zenith of her vocal and dramatic powers. *Address:* Château Cabrières, Cevennes, France. *Agent:* N. Vert, 6 Cork Street.

CAMPANINI, Cleofonte, conductor; *b.* at Parma, Italy, 1860; *e.* as a violinist at the Parma Conservatoire under Signor Bazzini and obtained the School Diploma. In 1883 appointed conductor at Parma Opera House, and while conductor there was offered by Henry Abbey engagement at Metropolitan Opera House, New York. While there conducted second performance given at which Mme. Sembrich made her New York *début* in "La Sonnambula." In 1887 he again went to New York to direct Verdi's opera, "Otello," for the first time in America, when his brother, Italo, appeared in title-*rôle*, and the latter's wife, Eva Tetrazzini Campanini was the Desdemona. From 1903-1906 he conducted the orchestra at La Scala, Milan, and he has also been engaged at Rome, Naples, Venice, and the Manhattan Opera House. During his reign at Milan he produced, at Paccini's request, the first version of "Madame Butterfly," which proved a failure.

Later he again directed the opera at Brescia and at Covent Garden, when its merits were soon recognised. When Mr. Hammerstein engaged him for the Manhattan Opera House, he introduced there in the course of three seasons, "Louise," "Thais," "Pelleas et Melisande," "Samson et Dalila," "Le Jongleur de Notre Dame," "La Damnation de Faust" and "La Princesse d'Auberge." He has for many successive seasons been engaged at the Royal Opera, Covent Garden.

CAMPBELL, Francis J., musical director; *b.* at Winchester, Franklin County, Tennessee, U.S.A., 1832. Started on musical career early in life. After leaving the Nashville School for the Blind, went to Leipzig and other leading German conservatoires. Became musical director of Perkins Institute for the Blind, Boston. In 1871 came to England and founded Royal Normal College for the Blind, Upper Norwood, S.E. Is an LL.D., F.R.G.S., and an Officier de l'Académie Française. Received a knighthood in 1909. *Address:* 110 Church Road, Upper Norwood, S.E.

CAPEL, John Mais, composer and conductor; *b.* Lennoxville, Canada, 1 Nov., 1862; *s.* of the Rev. A. D. Capel, M.A. Camb., and his wife Rebekah, daughter of the Rev. John Mais, M.A., Camb. (of Dutch descent); *e.* at Magdalen College School, Oxford, and St. Paul's Cathedral School; was privately instructed in music; was for some time on the stage at the old Court Theatre, under John Clayton and Arthur Cecil; has for many years been a successful writer of songs, his best known being "Love, could I only tell thee," and "Lorraine-Lorraine-Loree," both written for and sung by Mr. C. Hayden Coffin; "The Delaware's Farewell," "Erin is my own Land," "Star and Rose," etc.; his published songs number over one hundred, most of which have been issued by Chappell. Is well known as a theatrical conductor. *Recreations:* Cricket and golf.

CARAVOGLIA, Frances, vocalist; *d.* of Henry Buckmaster, formerly of the Royal Navy; *e.* at Naples; *m.* the late Signor Giuseppe Caravoglia, operatic singer and teacher; studied operatic singing under her husband and other singers at Naples; has given up the operatic stage for some years, and now devotes herself exclusively to teaching. Her hobby is collecting rare and beautiful china. *Address:* 7 Alexander Street, Westbourne Gardens, W.

CARMICHAEL, Mary Grant, pianist and composer; *b.* Birkenhead; received her musical training at the R.A.M. under Oscar Beringer, Walter Bache, Fritz Hartvigson and Ebenezer Prout; she was for some time well known as an accompanist at the Monday Popular Concerts, and also achieved considerable distinction as a composer, chiefly of songs; she has also composed an operetta, "The Snow Queen," and several pieces for the piano. She translated Ehrlich's "Celebrated Pianists of the Past and Present," published in 1894. Is now chiefly occupied in teaching and as an accompanist. *Address:* 18 Steele Road, Haverstock Hill.

CARR, Frank Osmond, composer; *b.* Yorkshire, 23 April, 1858; *e.* privately and at Cambridge; graduated Mus.Bac., Cambridge, 1885, M.A. 1886, Mus.Doc. 1891; has composed the music to a large number of musical comedies and light operas, including "Joan of Arc," 1891; "Blue-Eyed Susan," 1892; "In Town," 1892; "Morocco Bound," 1893; "Go Bang," 1894; "His Excellency," comic opera, written in conjunction with W. S. Gilbert, 1894; "Biarritz," 1896; "Lord Tom Noddy," 1896; "My Girl," 1896; "The Rose of the Riviera," 1899; ballet, "Roger de Coverley," produced at the Empire Theatre, 1907, etc.

CARREÑO, Teresa, pianist; *b.* in Caracas, Venezuela, on 22 Dec., 1853, the *d.* of Manuel Antonio Carreño, the Minister of Finance, and an amateur musician of ability, from whom his daughter received her first instruction. Later she studied with Gottschalk in the States and in Paris with Professor Georges Mathias, one

of Chopin's best pupils, and still later under Rubinstein. Her first professional appearance was made in New York in Nov., 1861, as a "wonder-child," since when her fame has constantly increased. It is curious that she was at one time fairly embarked on a career as an operatic vocalist under Maurice Strakosch. Her versatility does not end here, for during a three weeks' emergency she actually conducted the performances of her opera company herself. In 1889 she again appeared as a pianist since which time she has not reverted to opera. Her favourite professional occupation is teaching, and her hobbies are mountain-climbing and outdoor sports. *Agent:* Mr. Schultz-Curtius. 44 Regent Street, W. *Permanent address:* Berlin, Germany.

CARTER, Doris, soprano; *b.* 13 Oct., 1887, Melbourne; *e.* at Melbourne High School; secured gold medal for soprano singing Melbourne Exhibition, 1902. Trained by Mr. Armes Beaumont. Made *dêbut* 1903 Melba Concert, Melbourne Town Hall. First appeared in London, Oct., 1910. Since engaged for principal concerts in United Kingdom. *Telephone:* 5378 Holborn. *Agents:* Imperial Concert Agency, 524 Birkbeck Bank Chambers, Holborn, E.C.

CARTER, John Hilton, manager and secretary of Royal Albert Hall; *b.* 27 June, 1856, at Mansfield, Notts, and *e.* at Nottingham High School. Mr. Carter had an extensive commercial experience before becoming connected with the musical profession. He first came into touch with music by acting as secretary of the Hampstead Conservatoire for a year. Then he transferred his services to the London Organ School, and in 1894 he succeeded the late Mr. Charles P. Smith as secretary of the G.S.M., where he remained seven years, becoming manager and secretary of the Royal Albert Hall in 1901, a position he still holds. He is also director of the Popular Sunday Concerts that are now held there. Mr. Carter married Miss Alice A. Robinson, of Nottingham, in 1884. *Address:* Corona, Mapesbury Road, Brondesbury, N.W. *Telephone:* 425 Willesden.

CARUSO, Enrico, operatic tenor; *b.* Naples, the *s.* of a warehouseman. Received no special musical education. In early life was apprenticed to a mechanical engineer, but found his passion for music too strong to resist. On the death of his mother gave up engineering and began in a modest way as a singer by earning a few lire by singing in a church. From this he drifted into café-concerts in Naples, but never finding it necessary to take any regular lessons. Was then engaged by a provincial impresario to sing for him for ten years in the smaller Italian cities. The tour was interrupted by military service, which only lasted two months, a brother volunteering to take his place. At last he received an engagement to sing in Brazil, where he met with immediate success. Offers of European tours soon followed. At Monte Carlo he was heard by Henry Russell and engaged for Covent Garden, where he first appeared as Des Grieux in Puccini's opera. He has never sung a Wagnerian *rôle*, but has achieved fame in parts such as Giordano's Ipanoff, which he created at Milan 1898, Riccardo, Radames, Andréa Chenier, etc., etc. He has a property near Venice where he enjoys the life of a country gentleman. Was decorated by King Edward VII in 1907 with the M.V.O., and holds many other foreign distinctions. *Address:* Villa alle Panchi, Porta San Gallo, Florence.

CARYLL, Ivan (John Tilkin), composer and conductor; *b.* Liège, Belgium; *e.* Liège Conservatoire; composer of a large number of the Gaiety musical pieces; composed additional music to "Ma Mie Rosette," by Lacome, and to "La Cigale," by Audran, played at the Lyric during his musical directorship there; composed music of "The Lucky Star," produced at Savoy, 1898; "The Duchess of Dantzic," Lyric, 1903; "The Earl and the Girl," Lyric, 1904; "The Little Cherub," Prince of Wales's, 1906; "The New Aladdin," Gaiety, 1906; "Nelly Neil," 1906; "The Girls of Gottenburg," 1907; "Our Miss Gibbs,"

1909; "The Pink Lady," 1911; is the musical director at Gaiety Theatre. *Address:* Gaiety Theatre, Strand, W.C.

CASTLES, Amy, opera, oratorio and concert singer; *b.* Melbourne, Australia, 25 July, 1884; *e.* at Convent of Mercy, Bendigo; first appeared in 1899 at a meeting of the Austral Salon, in Melbourne, under the auspices of Lord and Lady Brassey, when she was only sixteen years of age. Before leaving for London she gave three concerts at the Melbourne Exhibition, from which she is said to have netted the sum of £6,000; made her first appearance in London at the Queen's Hall in 1901; in 1902 she went to Paris to complete her musical tuition, studying singing under M. Bouhy for three years; reappeared at Queen's Hall, Nov., 1905, and has since appeared at all the leading London and provincial concerts, and made extensive tours. *Address:* 19 Lansdowne Road, N.W. Usual agents.

CATHIE, Philip, violinist; *b.* at Manchester, 1874, both his parents being artists; *e.* in Bradford and in Leeds, and afterwards at the R.A.M. under Sainton and Sauret. Made his *début* as "boy-violinist," and later at St. James's Hall in the R.A.M. orchestral concert in 1891, when he introduced the Goldmark Concerto to England. Mr. Cathie has made two provincial tours, in 1895-6, and was appointed professor at the R.A.M. in 1897. Mr. Cathie married Miss Lettie Speaight in 1895. His *recreation* is sketching in water-colours. *Address:* 8 Birchwood Mansions, Muswell Hill, N. *Agent:* T. Arthur Russell, 13 Sackville Street, W. *Telephone:* 22 Hornsey.

CAVALIERI, Lena, operatic soprano; *b.* at Rome 1874. Began career as singer at café-concerts, which she abandoned for lyric stage. Studied singing with Mme. Mariani Masi; made her *début* at Royal Theatre, Lisbon, as Nedda in "Pagliacci," 1900; afterwards sang as Mimi in "Bohême" at the San Carlo, Naples, and Violetta in "Traviata" at the Imperial Opera, Warsaw. In 1905 sang at Béziers at the open-air classic theatre, and has since appeared at Covent Garden and at London Opera House in leading *rôles*. *Address:* 3 Rue Jean Goujon, Paris.

CELLIER, François, composer and conductor; of French extraction; *b.* London, 1849, brother of the late Alfred Cellier, was for twenty years conductor and musical director at the Savoy Theatre, during the run of the famous series of Gilbert and Sullivan operas; is now musical director of the D'Oyly Carte Company, which has successfully toured the United Kingdom and South Africa; composer of several operettas, including "Mrs. Jarramie's Genie" (written in conjunction with his late brother), "Captain Bill" and "Old Sarah." *Address:* Belmont, Crane's Park, Kingston.

CERNICOFF, Vladimir, pianist; *b.* 2 May, 1882, in Paris, and *e.* at University of Paris and for music in Geneva, Malta and Berlin. Made his *début* 17 Oct., 1905, playing a Mozart Concerto at Mülhausen, Germany. First London appearance Feb., 1908. Has since appeared in all principal English and continental cities. Fond of tennis and cycling. *Address:* 123 Gloucester Road, S.W. *Telephone:* 3838 Western.

CHADWICK, George Whitefield, composer; *b.* Lowell, Mass., 13 Nov., 1854; after receiving instruction from his brother on the piano, he went to Boston and studied the organ under Eugene Thayer; in 1876 he was appointed director at the Olivet College, Michigan; the following year he went to Leipzig, and studied at the Conservatoire under Reinecke; in 1879 he proceeded to Munich and became a pupil of Rheinberger; his diploma overture, "Rip Van Winkle," was played at the Leipzig Conservatoire, and subsequently in Boston; on returning to his own country he became an organist at Boston and a professor at the New England Conservatoire of Music, of which he was appointed musical director in 1897; he has conducted musical festivals in his native state, and has also composed a number of important works, including symphonies, overtures, chamber

music, choral compositions, operas and operettas. He composed a dramatic overture, "Melpomene," performed by the Philharmonic Society, London, about 1888 and a Symphonic poem "Cleopatra" by the same society, Hon. LL.D. of Tuft's College, U.S.A. 1907, and incidental music to "Everywoman," produced at Drury Lane, 1912; is an Hon. M.A. of Yale and Professor of Music, Harvard University. *Address:* New England Conservatoire, Boston, U.S.A.

CHAMINADE, Cecile, composer and pianist; *b.* Paris, 8 Aug., 1861; showed marked musical ability at a very early age, her earliest compositions being achieved at the age of eight; was greatly encouraged to enter musical profession by Bizet. First success came from some sacred pieces composed for performance at parish church of Le Vésinet. Learnt piano from Le Coupey, and theory from Aug. Savard, master of Saint-Saens and Massenet. Some years ago she visited England and America, giving recitals of her composition. She is popularly known by her songs, but she has also written several pieces for the orchestra, and composed a ballet, "Callirhöe," performed at Marseilles in 1888, and an opera, "La Sevillane," not yet produced; she has also written some very charming piano pieces, notably "Serenade" (op. 29) and "Automne" (op. 35). *Address:* c/o Enoch & Sons, Great Marlboro' Street.

CHANDOS, Lloyd, tenor; *e.* at G.S.M. under Mr. Isidore de Solla, and afterwards studied opera and oratorio under Mr. (now Sir) Henry J. Wood, the conductor of the Queen's Hall Orchestra. As a Guildhall student, he sang Romeo in Gounod's opera at Drury Lane Theatre and in "Carmen" and "Pagliacci." He was also presented with a medal by the Worshipful Company of Musicians, Sir John Stainer making the presentation. He competed in the first Musical Trades Exhibition for tenor vocalist, and gained the first prize, a grand piano, Mme. Patti presenting the diploma. Was engaged by the Royal Choral Society to sing in the "Messiah" at the Albert Hall, and was engaged to sing at six of the Society's concerts during the following season. He has continued his connection with this Society ever since. Mr. Chandos has sung all over the United Kingdom for all the most celebrated societies and festivals, as well as in the South African Musical Festival 1907, 1909 and 1912, and under the bâtons of the following conductors and composers: Sir Joseph Barnby, Dr. W. H. Cummings, Sir Edward Elgar, Sir Alex. Mackenzie, Sir August Manns, Dr. Hans Richter, Mr. Coleridge-Taylor, Sir Frederick Bridge, Sir Frederick Cowen, Mons. Lamoureux, Herr Felix Mottl, Sir Hubert Parry, Sir Villiers Stanford, Mr. George Riseley and Sir Henry J. Wood. *Address:* Belmont Lodge, Gunnersbury, W.

CHAPPELL & Co., Ltd., music publishers and pianoforte manufacturers, etc., founded in 1810 at 124 New Bond Street, by Samuel Chappell, J. B. Cramer, and F. T. Latour. In 1813 Cramer retired, and the firm removed to the present premises in New Bond Street. In 1826, Latour withdrew, and in 1834 Samuel Chappell died, and the business was carried on by his widow and by William Chappell, his eldest son and Thos. Chappell, the next brother; under the latter the famous Monday and Saturday Popular concerts were established, the direct responsibility being largely undertaken by S. Arthur Chappell, the youngest of the three brothers, under whose auspices they ran continuously from 1859 to 1901. The firm have, for nearly seventy years, been associated largely with the production of popular opera from Balfe's "Bohemian Girl" to Lionel Monckton's "Quaker Girl." They were also publishers of the memorable series of Savoy operas. In 1897 they became a limited liability company with Mr. Stanley Chappell as chairman. *Address:* 50 New Bond Street. *Telephone:* Mayfair 3940. *Telegraphic address:* "Symphony Wesdo, London."

CHARPENTIER, Gustave, composer; *b.* Dieuze, 25 June, 1860; began his musical education at Tourcoing, afterwards studying at the Lille Conservatoire. Obtained municipal scholarship

of £48 from town of Tourcoing to study at Paris Conservatoire, where he was a pupil of Massart for the violin and Massenet for composition; in 1887 he won the Grand Prix de Rome, with "Didon," a scène lyrique, subsequently wrote the orchestral suite, "Impressions d'Italie," a very beautiful symphonic work, also "La Vie du Poéte"; his other compositions include a setting of Baudelaire's poems, "Fleurs du Mal," "Serenade à Watteau," "Impressions d'Italie," and the musical romance, "Louise," the last named being a composition, which has taken its place among modern classics. Charpentier also wrote the libretto of "Louise," and the work is altogether one of extraordinary and striking beauty. It was first produced in Paris in 1900. M. Charpentier is a Chevalier of the legion of honneur.

CHARTRES, Vivien, violinist; *b.* in Italy; *d.* of John Chartres, barrister-at-law, and his wife Annie Vivanti, a well-known Italian poetess; began her English studies under Sauret for a few months at the G.S.M.; was taught in Prague by Professor Sevcik; first appeared as solo violinist at the Philharmonic Concert at Prague, 11 Jan., 1905, being then only nine years old; since then her principal engagements include a concert at Queen's Hall, 15 May, 1905; Royal Amateur Orchestral Society's Concert at Queen's Hall, 13 Feb., 1906, and concerts at the same hall on 27 Mar., 21 May, and 29 June, 1906. She appeared at the Patti Concert at the Albert Hall, 14 June, 1906, and gave nine concerts at Vienna during the same year, also playing in Berlin, Milan, Rome, and other continental cities with enormous success. She has played to King Edward, who kissed her and presented her with a brooch bearing his monogram. She also played by royal command in the English Church at Marienbad, in Stockholm to the Crown Prince of Sweden, in the Quirinal to the King and Queen of Italy, also to Queen Margherita, etc. Before her twelfth birthday composed many songs some of which were published by Ricordi. Is completing her education at West Heath School, Ham Common, Surrey. She speaks and writes four languages perfectly, viz., English, German, French, and Italian. *Address:* Fountain Court, The Temple, London, and Mardock Lodge, Hertfordshire, *Telegraphic address:* "Chartres, 86 Temple, London."

CHEVILLARD, Camille, composer, *b.* at Paris, 14 Oct., 1859; *s.* of well-known 'cellist Alex. Chevillard (Prof. at Paris Conservatoire); entered the Conservatoire as a piano pupil of George Mathias, and left in 1880; he never studied composition; made his *début* in 1882 as a composer of chamber music, performed at various concerts; as a leader at the Lamoureux Concerts in 1887 he took part in the famous performance of "Lohengrin" and shortly afterwards married the daughter of the great French conductor; in 1889 he assisted to found the "Société de Fondation Beethoven," and in 1890 he became deputy-conductor to M. Lamoureux and composed his "Ballade Symphonique." The symphonic poem "Le chêne et le Roseau" followed in 1891, and the "Fantaisie" in 1894; in 1897-8 he took the temporary charge of the concerts during the absence abroad of M. Lamoureux, and in 1899, upon the death of the latter, he became sole director. The orchestra has, under his direction, made several successful foreign tours, including visits to the United Kingdom. M. Chevillard was made chevalier of the Légion d'Honneur in 1893; principal compositions, other than those mentioned, include "Quintet" for piano and strings, 1882; "Sonata" for piano and violin; four little pieces for piano and 'cello, "La Roussalka," musical drama, performed at Nouveau Théâtre, 1903, etc., etc.

CHIGNELL, Robt., composer and bass-baritone; *b.* at Romsey, Hants, 8 May, 1882. Studied at the R.C.M., where he gained an open scholarship, which he held for three years. Was then granted the Courtenay Scholarship for another year. His teachers were Gustave Garcia for singing and

Sir Chas. Stanford for composition. Later he studied singing with Chas. W. Clark, whom he also assisted in his lessons (in London). He fought in the South African war with the 50th Company Hampshire Regiment. His principal tour has been with the Sheffield Choir, whom he accompanied round the world. He has composed a number of orchestral works, including two Tone-poems, Serenade Humoresque, Concerto for violin and orchestra, Romance for violin and orchestra, two Scenes from the North Sea (Heine) for baritone and orchestra, etc., and an unpublished opera, "Romeo and Juliet," prelude to which was performed at Harrowgate Oct., 1912. *Address :* 23 Edwardes Square, Kensington, W.

CHILDS, Ellen, chromatic harpist and vocalist; *b.* at Hatfield; *d.* of David T. Childs, architect; studied singing as a private pupil of Henry Blower; a few years ago commenced to study the chromatic harp, which is now used so largely in many of the principal orchestras; and is well known as a performer and teacher of this instrument. *Address :* 170 Belsize Road, South Hampstead, N.W.

CHRISTIE - MURRAY, Marion, pianiste; *b.* New Zealand; *d.* of Walter Dudley and his wife (*née* de Lacy Pera); *e.* at Victoria, Australia, and prepared for musical profession by Madame Tasca and Alfred Plumpton; *m.* the late David Christie Murray, author and journalist; made her *début,* in 1882, at Town Hall, Melbourne, as pianist; has frequently played in London, at Bechstein, Æolian, and Steinway Halls; director of British Women Artistes' Society, founded 1909, under patronage of H.M. Queen Alexandra. *Recreations :* Reading and motoring. *Address :* c/o International Club, 22A Lower Regent Street, S.W. *Clubs :* International, Austral, Arts and Dramatic. *Telephone :* 3808 Gerrard.

CLARE, Tom, pianist and entertainer; comes of musical stock, and began his professional career at the age of eight as a member of the Mohawk Minstrels, with which troupe his father was for many years associated. During this time he was also a choir boy at the Italian Church, Hatton Garden, and subsequently he was connected in the same capacity with the Pro Cathedral, Kensington, and as solo boy at the Brompton Oratory, and the Guards' Chapel, Wellington Barracks. After some experience as a member of a Juvenile Opera Company, he turned his attention to musical sketches, in which particular branch of entertainment he has since been exceptionally successful. His repertoire includes about fourteen musical sketches and fifty songs. *Agents :* Ashton's. *Address :* 16B Hyde Park Mansions, W. *Telephone :* 4406 Pad.

CLARK, J. Moir, composer; *b.* Aberdeen, 1863; studied at the R.A.M. under Ebenezer Prout and others; compositions include a quintette for piano and strings, first performed in Dresden in 1892, and in England in the following year; he has also written numerous pieces for the piano, a Scotch suite for orchestra, first performed at the Stock Exchange Orchestral Society in 1895, and air with variations for piano, first played by Miss Dora Bright in 1889; he has also written a suite and other pieces for flute and piano, and a Polonaise for violin and piano, as well as numerous songs.

CLARK, W. Charles, baritone; *b.* Van West, Ohio, U.S.A., 1865; *e.* at Chicago; prepared for the musical profession under Frederick W. Root, Chicago, and in London under George Henschel and A. Randegger; he first appeared at Chicago with the Theodore Thomas Orchestra; has been engaged in six tours of America, and was on tour there until June, 1912; also sang at the Birmingham Festival, Liverpool Philharmonic Concerts, 1906; Hallé Orchestra, five times; Broadwood Concerts and Boosey Ballad Concerts; and has given about thirty recitals in London; sang with the London Symphony Orchestra; has lived in Paris for past ten years; first American to sing at

National Conservatoire Concerts, for which he has sung about fifteen times ; has made two tours in Italy, one in Germany, and has sung with the Colonne Orchestra, Paris. *Address :* 12 Rue Léonard de Vinci, Paris. *Telegraphic address :* "Sweetwill, Paris." *Agent :* L. G. Sharpe, 61 Regent Street, W.

CLARKE, Algernon, conductor, composer and violinist ; *b.* Long Sutton, Lincolnshire, 1864 ; *s.* of John Algernon Clarke, organist and 'cellist, and his wife Charlotte Winter, contralto ; *e.* at Birmingham. Has conducted his own orchestra at the Albert Hall, 1902, Queen's Hall and St. James's Hall, 1903. Was conductor at the Royal Pavilion, Ramsgate, season 1904 ; musical director Sheen House Club for five years ; conductor of Lord Walsingham's orchestra for four years, and the Empress Club Orchestra eight years ; also conducted at the Royalty, Wyndham's and other theatres ; established the London Orchestral Band, the London Civil-Military Band, the London Ladies' Orchestra, and the London Concert Orchestra, which was selected to play at the Imperial Coronation Bazaar on its opening by Queen Alexandra, 1902. Is a popular society bandmaster and has frequently played before royalty, including the late Queen. Is particularly fond of theatrical conducting, in which he has had large experience. *Recreations :* Motoring and gardening. *Address :* 28 Lonsdale Road, Barnes, S.W. *Telephone :* 109 Putney.

CLARKE, Cuthbert Edward, musical director and composer ; *b.* Hampstead, 1869, his father, an artist by profession, being an amateur violinist ; *e.* at Boulogne (France), Collegiate School, Camden Town, and Frith Street, Soho, and, for the musical profession, partly by his father and afterwards at the G.S.M. ; later studied privately under Hervé, Franck and Wenzel. Made his first professional appearance as a solo pianist at the Art Treasures Exhibition, Folkestone, 1883-4, when he was associated with Mr. (now Sir) Henry J. Wood, with whom he played organ and piano duets. Was engaged at the opening of the Empire as a music-hall, then left to take direction of the orchestra (of fifty performers) at the Palace Theatre, Manchester. Composed a suite entitled "Forest Nymphs," which a critical Manchester audience received with favour. Later was engaged in a similar capacity at Theatre Royal, Manchester, then returned to London as sub-conductor at the Empire. On Mr. L. Wenzel's retirement became musical director, a post in which he has since become well known to Londoners. He has composed the music of many ballets, "High Jinks," "The Débutante," "Dancing Doll," and "Harvest Home," a vocal ballet performed all over the country by Mr. John Tiller's troupes. He has also composed and arranged music for the *Revues* "Come Inside," "Hello, London !" and "Everybody's Doing It." Mr. Clarke visited the States as musical director with Mr. Albert Chevalier's company. Has published several songs and pieces in America, also many musical monologues (Reynolds & Co.), recited by Mr. Bransby Williams. Mr. Clarke's tastes are eclectic ; he comes from an artistic family, numbering Mr. Albert Collings, a well-known artist, among its members ; he himself is passionately fond of pictures, and paints a little ; he is, besides, a cyclist, a rowing and sailing man, and a devotee of shooting, motoring and golf. *Address :* The Empire Theatre, W.

CLARKE, Sir Ernest, Kt. ; *cr.* 1898 ; student of musical history and lecturer ; *b.* Bury St. Edmunds, 21 Feb., 1856 ; *e. s.* of late J. J. Clarke, Bury St. Edmunds ; *m.* 1880, Marguerite, 2nd *d.* of late James Prevost, Leghorn. Clerk in Medical Department Local Government Board, 1872-81 ; Assistant Secretary, Share and Loan Department, Stock Exchange, 1881-87 ; Secretary of Royal Agricultural Society of England, 1887-1905 ; Hon. M.A. Cambridge, 1894 (St. John's College). Lecturer on History and Economics of Agriculture at Cambridge University, 1896-99. Is F.S.A. and fellow of Linnean, Statistical, and other Societies ; President

of Sette of Odd Volumes, 1898-99; Chairman Committee London Society of East Anglians, 1899-1900; Master of the Worshipful Company of Glovers, 1904-5; Member of Worshipful Company of Musicians; sang in Coronation Choir, 1911; Chairman of Finance Committee Sunday Concert Society; has lectured (with musical illustrations) on "May Day," "Songs that have made History," etc.; Chairman of Committee, Folk Song Society. *Recreations:* Books, music. *Address:* 31 Tavistock Square, W.C. *Telephone:* 6619 Gerrard. *Telegraphic address:* Brakelond, London. *Club:* Junior Carlton.

CLARKE, Robert Coningsby, song writer; *b.* Woolwich, 17 Mar., 1879; *s.* of the late Colonel Clarke, R.A., C.M.G., Surveyor-General of Ceylon; *e.* at Marlborough and Trinity College, Oxford (B.A., 1902); was a private pupil of Sir Frederick Bridge, after leaving school and before going to Oxford, 1896-98; has written numerous songs, which are characterised by musicianly qualities, including "To Carnations," "A Birthday Song," "Say not Good-bye," "Take your Lute and Sing," "A Bowl of Roses," "The Linnet," "Oh my Garden full of Roses," "Poppies for Forgetting," "Master and Man," "You'll get heaps o' lickin's," "A Dedication," "Betty's Way," "The Night and You," "A Sheaf of Little Songs" (3 vols.), "Songs of Summer," "The Perfect Tune" (song cycles), "Rustic Songs" (series), etc., published by Chappell. *Recreations:* Fishing, croquet, bridge, theatre-going. *Address:* 1 Swan Walk, Chelsea, S.W. *Clubs:* New University and Hurlingham.

CLEGG, Edith, operatic contralto; *b.* London; prepared for the musical profession at the G.S.M., under Herman Klein, and in Paris with Bouhy, is a well-known vocalist at the Philharmonic Society Concerts; the Leeds Choral Society, the Nottingham Choral Society, Gloucester and Bristol Festivals, and many other leading provincial musical organisations; has also appeared at the Royal Opera, Covent Garden, as Suzuki in "Butterfly" and Maddalena in "Meistersinger," and has given successful song recitals in Germany; created the part of Sophia in Liza Lehmann's opera, "The Vicar of Wakefield," in which she made her stage *début. Club:* The New Century. *Address:* 7 Haverstock Hill, N.W.

CLENCH, Nora, violinist; *b.* St. Mary's, Canada, where her father was a barrister; studied at Leipzig Conservatorium, first appearing at a concert given in that city in 1886, which was followed by successful appearances at other concerts during the same year; a further period of study followed varied by occasional appearances at important concerts and her own recitals; her first appearance in London was in 1896, at a concert given at the old Lyric Club in 1892; important concert and festival engagements succeeded, and she gave her first recital at the St. James's Hall in 1899; has since toured in Canada, the United States, Australia, and South Africa. *Address:* 10 Hill Road, Abbey Road, N.W. *Agent: Concert direction* — E. L. Robinson, 7 Wigmore Street, W.

CLIFFE, Frederic, pianist and composer; *b.* Low Moor, near Bradford, 2 May, 1857; developed marked musical ability at an early age, achieving considerable reputation as a pianist and organist; in 1873, when only sixteen, he was appointed organist to the Bradford Festival Choral Society; secured a scholarship at the National Training School for Music, 1876; subsequently appeared as pianist and accompanist on tour, and at the Covent Garden Promenade Concerts in 1882; on the opening of the R.C.M., in the following year, he was appointed a professor of the piano; was organist to the Bach Choir at the Leeds Festival, also at the Italian Opera at Drury Lane, Her Majesty's and Covent Garden; his symphony in C Minor was produced at the Crystal Palace in 1889; the following year his orchestral picture, "Cloud and Sunshine," was produced by the Philharmonic Society; his second symphony entitled "A Summer Night,"

was first performed at the Leeds Festival in 1892, and his Violin Concerto at the Norwich Festival in 1896. He has composed an "Ode to the North-East Wind" (Sheffield Festival, 1905), and a large number of songs. *Address:* Royal College of Music, or The Hermitage, Porchester Gate, W. *Telephone:* 923 Park.

CLIFFORD, Julian, composer, conductor, solo pianist; *b.* London, 28 Sept., 1877; *s.* of Thos. Clifford, barrister-at-law; *e.* at Tonbridge, Ardingly and Leipzig Conservatoire. He was also a pupil of Slivinski and Sir W. Parratt. Has played at ballad concerts, Queen's Hall promenade concerts, and many important provincial halls, and also before Royalty, conductor of the Birmingham Symphony Orchestra, the Yorkshire Permanent Orchestra, musical director to the Harrogate Corporation, and has conducted several other orchestras, including the London Symphony Orchestra. *Agent:* L. G. Sharpe. *Address:* Kursaal, Harrogate. *Telephone No.:* 531 Harrogate. *Telegraphic address:* "Clifford, Harrogate."

CLIFFORD, Madame Julian (The Hon. Mrs. Julian Clifford); *b.* in London; *d.* of Lord Henniker and Lady Alice Mary Cuffe. Lord Henniker for some time held the position of Governor of the Isle of Man. The Hon. Margaret Henniker studied for her profession in Paris under Madame Marchesi, and in London under Miss Anna Williams, Mr. Albert Visetti, Mr. Henschel and Mr. (now Sir) H. J. Wood. She married Mr. Julian Clifford (*q.v.*), a well-known pianist, on 17 Dec., 1902. She has appeared at all the principal London and provincial concerts and festivals. She has sung before the Royal Family, and is founder of the Henniker Musical Competition (Suffolk), and President of the Stowmarket Choral Society, and of the Isle of Man Ladies' Choir. *Club:* Park Gates, 15 Grosvenor Crescent. *Address:* c/o Chappell, 50 Bond Street. *Telephone:* No. 531 Harrogate. *Telegraphic address:* "Clifford, Harrogate."

CLIVE, Frederick Franklin, bass vocalist; began to play the violin at nine years of age, and attained sufficient proficiency to be in constant request while still a boy, in theatre orchestras and concert rooms. At seventeen his parents decided to place him in business, and for nine years worked in a City office. In 1881 he won a bass Scholarship at Trinity College (London), where he studied with the late Signor Schira and after leaving, with Randegger, Novara and J. B. Welch. He then made music his profession, and in 1884 Mme. Patey engaged him for an autumn tour, and he was re-engaged for her summer and autumn tours in 1885. In 1887 he made his *début* upon the lyric stage in an opera entitled "Herne's Oak," which was performed for a season in Liverpool and Birmingham. In 1889 and 1893 the late Col. Mapleson engaged him for Italian Opera and concert tours, and he was constantly singing also at the Albert Hall, Queen's Hall, St. James's Hall, the Boosey Ballad Concerts, and in opera, oratorio and concerts in London and the provinces. In 1891 Sir Arthur Sullivan engaged him for the part of King Richard in "Ivanhoe" at the Royal English Opera House (now the Palace Theatre). Following this he was engaged with the Carl Rosa Company to play four leading parts, viz., Pygmalion in Massée's "Galathé," Mephistopheles in Gounod's "Faust," Sergeant Sulpice in "The Daughter of the Regiment," and Count Arnheim in "The Bohemian Girl." For many years Mr. Clive continued to tour throughout the kingdom, but he eventually settled down in London as a concert and oratorio singer and teacher. He has a large number of pupils both privately and at the G.S.M. His principal *recreation* is golf, and he is upon the committee of the Savage Club. He married Miss Ethel Bevans, the well-known contralto singer, and has two children. *Address:* 66 Clifton Hill, St. John's Wood, N.W. *Telephone No.:* 3010 P.O., Hampstead.

CLUTSAM, G. H., composer and musical critic; *b.* in Sydney, New South Wales, in 1867; at four years old he studied the piano, and a little

later on played throughout New Zealand as a youthful prodigy. In 1890 Mr. Clutsam, after touring in Australia, India, China, and Japan, came to London. Here he quickly made a name for himself, his services as an accompanist being largely in demand at musical gatherings, including the Saturday and Monday Popular Concerts at St. James's Hall, Madame Melba's concerts, the Ballad Concerts, etc. He now devotes himself to composition, and has published some 150 songs and many pianoforte pieces. A cantata, the "Quest of Rapunzel," was produced by the Queen's Hall Choral Society in 1909. In 1910 Mr. Beecham produced the one-act opera, "A Summer Night," at His Majesty's Theatre and Covent Garden; another one-act opera, "After a Thousand Years," was produced at the Tivoli, and was followed by a fantastic memodrame, "The Pool," at the Alhambra. His latest operatic work, "King Harlequin," was produced with success in Berlin, Nov., 1912. He has been musical critic on the *Observer* since 1908. *Address:* 63 Wellington Road, N.W.

COATES, John, tenor; *b.* at Girlington near Bradford; *e.s.* of Richard and Elizabeth Coates; he was taken into the choir of Girlington Church, of which his father was choirmaster, at the age of five, and a year later became a chorister at Rawdon Church. His earliest lessons in singing were given him by his parents. At the age of eight entered the Bradford Grammar School, and his musical training was continued by his uncle, the late J. G. Walton, choirmaster of St. Jude's Church, Bradford, where he was the leading treble chorister. He was also a member of the Bradford Grammar School Choral Society, of which he was principal treble soloist and leader. His father dying when young Coates was only twelve years old, he entered an office, but his youthful ambition was to be a singer, and his whole spare time was devoted to qualifying himself, especially in French, German, and Italian. As a young man he studied singing with the late R. S. Burton, conductor of the Bradford Festival Choral Society. On the death of Burton Mr. Coates continued his musical training under the succeeding conductor of the Bradford Society, Dr. J. C. Bridge, of Chester. During this period he appeared semi-professionally in opera and concerts. In 1890 he married Matilda, *e.d.* of the late John Hammond, Esq., and three years later he came to London, and took lessons from William Shakespeare. He was given a trial by D'Oyly Carte, who engaged him to appear in "Utopia, Limited," at the Savoy, and to tour in America. Returning to England he was engaged for the next Savoy production, "Mirette," and meanwhile continued his vocal studies under Wallworth. Five years' work in comic opera all over the United Kingdom, and another six months in America, followed. In 1900 he created the part of Perkin Warbeck in "The Gay Pretenders" at the old Globe Theatre. The following season he was singing at the Royal Opera, Covent Garden, in such *rôles* as "Faust" and "Claudio" in Stanford's "Much Ado about Nothing." Continental engagements were offered to him, but he determined on a further course of study, and placed himself under Bouhy in Paris. After this he proceeded to Cologne, where he was heard by Julius Hofmann and was at once engaged for the leading tenor parts in "Lohengrin" and Gounod's "Roméo et Juliette" and "Faust." His appearances created enthusiasm, and engagements in leading *rôles* at the Royal Opera House, Berlin, Hanover, Leipzig, etc., followed. Since then he has regularly appeared at most of the chief cities in Germany, taking the principal tenor *rôles* in "Lohengrin," "Romeo," "Carmen," "Marta," "Faust," "Fra Diavolo," and "Die Weisse Dame," which was specially revived for him after a lapse of nearly twenty years. He is equally popular in other German cities, where he is known as a singer of lieder as well as in opera and oratorio. His first festival engagement was at Leeds in 1901, since when he has sung at all the great English festivals. He sang all the principal tenor parts at the Cincinnati Festival, in 1906, and his creation of

the leading tenor parts in "The Kingdom," Granville Bantock's "Omar Khayyám," and Ethel Smyth's "The Wreckers," are the most recent among his musical achievements. In 1902, 1909 and 1910 Mr. Coates sang at Covent Garden during the Moody-Manners, Carl Rosa and Beecham seasons, and in 1911 he went on a lengthy tour with the Quinlan Company as principal tenor in South Africa and Australia. *Recreations :* Golf and gardening. *Clubs :* Old Bradfordians, Yorick and Savage. *Address :* 9M Hyde Park Mansions, N.W.

COENEN, Willem, pianist and composer; *b.* at Rotterdam, 17 Nov., 1837. First received musical instruction at the age of seven from his sister Fien, an excellent pianist, and with the exception of a few hints from Thalberg and Ernst Lubeck, he had no further teaching. At fifteen years of age became organist of a Roman Catholic Church. Two years later sailed for Paramaribo, Surinam, in Dutch Guiana. Here he gave concerts and commenced making his name as pianist and teacher. Later he again set out, travelling through North and South America as a pianist. The American Civil War then broke out, and Mr. Coenen got back to Europe and toured the principal towns. He arrived in London, 1862, and decided to remain, which he did until 1909, his piano recitals and tours gradually giving way to teaching. In 1870 Mr. Coenen began a series of Chamber Concerts at which the concerted music of Brahms was heard in London for the first time, a fact greatly appreciated by the famous composer. For many years he was a professor at the G.S.M., and finally resigned upon going to live in Lugano near a married daughter. *Address :* Villa Bice, Lugano.

COLE, Susanna[1]; *b.* 15 Oct., 1830, at Tarrington, Herefordshire; *d.* of late Mr. James Cole, organist and violinist; *e.* privately and by Manuel Garcia for the musical profession. Made her *début* in 1849 at Exeter Hall, and subsequently held many important posts as a vocalist in various R. C. church choirs, including that of choir-mistress at St. Raphael's, Surbiton, where the late Ed. Silas, a well-known composer and improvisateur, was organist, and where Ben Davies sang as an Academy Student. In 1861 Mme. Cole sang with many other famous artists, including Sims Reeves and Jenny Lind at a performance of Elijah. In 1870 she and her husband, the late Mr. Wm. Offord, formed a touring company for English opera which was successful for some time. In 1896 Mme. Cole was granted a sum of money from the Civil List by Mr. A. J. Balfour.

[1] Since this short biography was printed, we regret to learn that Madame Cole died in the autumn of 1912.

COLLARD & COLLARD, pianoforte manufacturers, founded by Longman and Broderip in 17— at 13 Haymarket, and subsequently removed to 26 Cheapside in 1760. Subsequently Frederick William Collard, who was manager of the business, took into partnership the famous musician Muzio Clementi in the year 1811. The latter withdrew from the firm in 1831, and the business was carried on by Frederick William Collard and his two nephews, Frederick William (the second) and Charles Lukey Collard. In 1859 Frederick William (the first) died, and his namesake and nephew withdrew, leaving Charles Lukey sole proprietor. This gentleman eventually took his four sons into partnership. His death occurred in 1891, since when the management has devolved upon the present head, Mr. John Clementi Collard, fourth son of C. L. Collard. In 1896 the business of Kirkman was amalgamated with Collard's. Mr. J. C. Collard is Past Master and Treasurer of the Worshipful Company of Musicians, a post held by his family for nearly 100 years, and is grand Deacon in Freemasonry. The business is carried on at Oval Road, Regent's Park, N.W. *Private address :* 25 Hamilton Terrace, N.W. *Telephone No.* of firm : 3535 North.

COLLINGBOURNE, Florence, vocalist; *b.* London; her parents died at an early age; brought up by guardians; in 1887 Mr. George

Edwardes engaged her for chorus at Daly's; her first chance came when Letty Lind was indisposed, and she took her part in "The Geisha"; after that she got an opportunity in "The Topsy-Turvy Hotel" at the Comedy, 1899, when she played a leading part; when Miss Marie Tempest suddenly refused the title-*rôle*, she was given the principal part of San Toy, and played it with complete success; has since married and occasionally sings at London concerts.

COLLINSON, Thomas Henry, organist, composer and conductor; *b.* Alnwick, 24 April, 1858; was a chorister at Durham Cathedral, where he studied the organ under Dr. Armes and subsequently acted as deputy organist; proceeded to Oxford and took the degree of Mus.Bac.; organist of St. Oswald's, Durham, 1877; appointed organist of St. Mary's Cathedral, Edinburgh, 1878; conductor of the Edinburgh Choral Union since 1883; organist at the Edinburgh Exhibition, 1886; lecturer on church music at the Episcopal Theological College, Edinburgh; has composed and published anthems and church services. *Address:* 5 Portgower Place, Edinburgh.

CONLY, Mary, soprano; *b.* Fitzroy, Melbourne, Australia; *d.* of James Conly, schoolmaster; *m.* 1900 to John Jarrett; *e.* at her father's school at Melbourne; prepared for the musical profession by Madame Boema, of Melbourne, and first appeared as solo vocalist at the Melbourne Town Hall, with the Royal Metropolitan Liedertafel, 1898. Her principal engagements include London Ballad Concerts, Queen's Hall Promenade Concerts, concerts at the Albert Hall, Queen's Hall, late St. James's Hall, and Crystal Palace; has also sung as solo soprano with the Liverpool Philharmonic Society, the Leeds Choral Union, Manchester and Worcester Orchestral Concerts, Cheltenham Philharmonic, Exeter, Belfast Philharmonic, Dublin; Isle of Man Festival; Hereford, Huddersfield, Bradford, Manchester, and Birmingham Festivals. She was Gold Medallist Queen's Festival, Melbourne Town Hall, and also sang the soprano part in Berlioz's "Faust" at its first performance in Melbourne. *Agent:* N. Vert, 6 Cork Street, W. *Club:* The Austral, London. *Address:* 74 Morshead Mansions, Maida Vale, London, W., and Koonung, Ivanhoe Park, Ivanhoe, Melbourne, Victoria, Australia.

COOKE, Arthur, pianist; *b.* West Bromwich, 18 Oct., 1879; *s.* of Arthur William Cooke and his wife Ellen Eliza Wake; is a direct descendant of Hereward the Wake on his mother's side; *e.* Wesleyan School, West Bromwich; received his musical education under Walter Humphries, of Carr's Lane Chapel, and Percy Stranders of Birmingham; first appeared as a solo pianist at a concert in West Bromwich, 1894; has since been engaged at the Queen's Hall Promenade Concerts, 1905-12, and Symphony Concerts, Feb., 1913, in Scriabine's "Prometheus" (first performance in England); played Delius Pianoforte Concerto (Philharmonic) and at Palladium, London, 1911, with Beecham Orchestra; Halford Concerts, Birmingham, 1907; toured with the late Belle Cole, Alice Gomez, Marian Mackenzie, Zacharewitsch, William Henley, and John Dunn; his compositions include a suite for strings, pianoforte trio, pianoforte and violin sonata, cantata, "The Fountain of Tears," and numerous songs. Conducted his own suite at Birmingham, 1906, and "Fountain of Tears" (Dec., 1912), by Festival Choral Society; has also sung as a tenor vocalist in a Song Cycle at Paisley in the place of Charles Chilley, also appearing as solo pianist at the same concert. *Recreations:* Football and billiards. Is a member of the Incorporated Society of Musicians. *Address:* Dunstable Cottage, Victoria Street, West Bromwich.

COOKE, William Waddington, pianist and composer; *b.* at West Keel, Lincolnshire, 1868; *e.* privately. In 1883 won a scholarship at the R.C.M, where he remained till 1888. Later he studied under Leschetitzky in Vienna; his first

public appearance was in Mar., 1900, at the Crystal Palace, when he played a Grieg concerto with the orchestra under August Manns. In May, 1901, he gave a recital at St. James's Hall. Teaches at the G.S.M. and examines for the Associated Board. He has completed a light opera, and has written some highly successful songs. He married Medora Henson, the well-known soprano singer, in 1893. Member of Arts Club. *Address :* 54 Bedford Court Mansions, W.C. *Telephone :* 10585 Central.

COPELAND, Fanny, soprano and pianist ; *d.* of late Prof. Ralph Copeland, Astronomer Royal for Scotland. Entered the K.K. Hochschule, Berlin at 16 years of age, and afterwards trained in private both as pianist and singer in Berlin ; made her *début* in Prof. Nieck's concerto in Edinburgh, as a dramatic soprano. Is an experienced lieder singer and makes a speciality of Scotch songs. Has toured in France, United States and Canada. *Telephone :* 6179 Pad. *Address :* 36 Dorset Sq., W.

COPLAND, Charles, baritone vocalist and professor of singing ; *b.* at Brightlingsea, Essex ; *s.* of James C. Copland, doctor of medicine ; *m.* Lilla David, 1895. Prepared for the musical profession at the R.A.M. under F. Walker ; was also with Eugene Oudin and studied abroad. Made first appearance at the Promenade Concerts, Covent Garden. His principal engagements include concerts of the Royal Choral Society at the Albert Hall, 1895-6 ; London Ballad Concerts, Queen's Hall, 1897-8 ; Mottl-Wagner Concerts, Crystal Palace Orchestral Concerts, Liverpool Philharmonic Concerts, Highbury Philharmonic, Bradford, Glasgow, Huddersfield, etc. Was specially engaged to create the part of Isaac of York in " Ivanhoe," Royal English Opera House, 1891 ; Roland in " The Basoche " the same year, and the only male part in " Hansel and Gretel," 1894. Has toured with Madame Albani and Madame Ella Russell, and frequently with Madame Clara Butt. Had the honour of singing to his late Majesty King Edward and Queen Alexandra, and their present Majesties. Was elected a professor of the R.A.M. in 1897, and still teaches there. He studied elocution under the late Walter Lacey and J. Millard, and has achieved considerable success as a reciter in private circles. *Address :* 77 Broadhurst Gardens, Hampstead. *Telephone :* 2113 P.O. Hampstead.

CORDER, Frederick, composer, teacher and journalist, F.R.A.M. ; *b.* London, 26 Jan., 1852 ; *s.* of Micah Corder, merchant and amateur musician, and Charlotte Corder, amateur pianist ; *e.* at Blackheath Proprietary School ; *m.* Henrietta Louisa Walford ; was prepared for the musical profession at the R.A.M. (Mendelssohn Scholar, 1875-9) and Cologne Conservatoire. First appeared at the Brighton Aquarium as orchestral conductor, 1880 ; was occupied as journalist and critic on musical and other papers from 1880 to 1886 ; engaged in operatic composition, 1886-7, and teacher of composition and the piano from 1888 to the present day. Has been Curator of the R.A.M. since 1890. He wrote important choral works for the Wolverhampton Festival, 1886, and Leeds Festival, 1889. His opera, " Nordisa," was produced by the Carl Rosa Company in 1887, and he has also composed numerous works for the orchestra as well as songs and other compositions, among which a *motet* in fifty parts for female voices should be mentioned. He wrote the English versions of Wagner's operas, published 1880-2. Is an ardent book collector, a devotee of chess, and is interested in most things save politics and sport. He founded the Society of British Composers in 1905, and the publishing firm of Charles Avison, 1906. His son Paul follows the profession of his father. *Address :* 13 Albion Road, South Hampstead, N.W., and R.A.M.

CORDER, Paul W., composer and teacher, A.R.A.M. ; *b.* in London, Dec., 1879 ; the son of Frederick Corder (*q.v.*). Received his musical education at the R.A.M. Composed opera, " Grettir the Strong " (1901) ; " The Moon Slave," a terpsichorean

fantasia (1902); "Dross," a wordless music-drama (1905); overture, "Cyrano de Bergerac" (1903); orchestral fantasia, "Morar" (1906), "The Dryad" ballet, 1908, and numerous similar works chiefly for piano. Appointed professor of harmony and composition at R.A.M., in 1907. *Address:* 13 Albion Road, South Hampstead, N.W.

CORNELIUS, Peter, operatic tenor; *b.* Copenhagen in 1870, and began study of his profession in native city. Was first trained as a baritone but ultimately became tenor, continuing his musical education in Paris and finally in Berlin, where he learnt under Herman Spiro. He made an early operatic appearance on 22 May, 1892, but eight years later, in 1900, made *début* as Siegmund in Copenhagen, and then as Siegfried. In 1906 sang at Bayreuth Festival, under Richter. In 1907 played Siegmund and Lohengrin at Covent Garden, and in 1908 took part of Siegfried in production of "The Ring" in English. Has also sung Walther in "Meistersingers," "Tannhäuser," "Tristan," "Lohengrin," and other great Wagnerian *rôles*. In June, 1910 married Gudrun Lund, and in 1912 sang both Siegfrieds in English at Bristol Festival. He is permanently engaged at the Royal Opera, Copenhagen, but has given several "guest-performances" in Germany, Norway and Sweden. Is chamber singer to King of Denmark, and a Knight of the Order of Danebrog. *Hobby:* Horse-breeding. *Agent:* Schulz-Curtius, 44 Regent Street, W. *Private address:* "Mon Port," Snekkersten, Denmark. *Telegraphic address:* Peter Cornelius, Copenhagen.

CORRI, Mlle. Ghita (Mrs. Neville Lynn), operatic and concert vocalist; *b.* Edinburgh; *d.* of Henry Corri (leading baritone at Covent Garden, and founder of Corri's Opera Company, which opened up the provinces for grand opera before Carl Rosa and similar companies were started), and Mdme. Ida Gillies Corri; *e.* privately; *m.* Richard Neville Lynn, author and dramatist, 28 June, 1899; prepared for stage by parents, on tour with their own company, and on the Continent; first appeared at Crystal Palace when seventeen, as operatic and ballad vocalist; joined Carl Rosa Company, and first appeared in London as Marguerite in "Faust," 10 April, 1899; has toured or appeared with Sir Charles Hallé, Foli, Joachim, Hollman, Janotha, etc.; was accompanied by Paderewski at Crystal Palace in "Let the Bright Seraphim"; especially engaged by Charles Morton to sing her own song, "Coronation," at Palace Theatre during Coronation week, 1902; in 1908 toured with great success throughout France and Spain; composer of "The Land of Light," "Love Dreams," "Say Yes," "Have Faith," and several other published songs; has a *répertoire* of thirty-five operas in Italian, French, German and English. *Recreation:* Etching, painting and composing songs and pianoforte music. *Address:* Thornleigh, Wealdstone, Middlesex.

COULDERY, Claudius H., composer and pianist; *b.* at Lewisham, 17 Aug., 1842, his father, Mr. R. H. Couldery, being a landscape painter and amateur musician, amongst his works being twelve *études* published in Germany and England by Messrs. Schott & Co.; *e.* for the musical profession at the R.A.M. under Bennett, Goss, Goldschmidt, Cusins, etc. Is an A.R.A.M. and professor at the G.S.M. Her Majesty Queen Alexandra graciously accepted, in June, 1906, the original MS. of cantata for female voices, entitled "The Building of the Ship." Chief works: sacred cantatas, "Christ's Entry into Jerusalem," and "The Penitence and Praise of David"; patriotic cantata, "For Valour"; a series of three cantatas for female voices—(1) "The Building of the Ship," (2) "Carmen Puellis," (3) "A Pageant of Queens"; Concert Overture in F, performed at the Crystal Palace, 14 Feb., 1885; overture, "To the Memory of a Hero," performed at same, 8 Feb., 1890; A Romance in A flat at same concerts, and a Cradle Song performed at the Palace, 18 Nov., 1893, and again 2 Nov., 1895; an Andante Religioso for organ, harp and orchestra, also performed at the Palace; a Trumpet

and Organ Fantasia on Saturday, 15 Oct., 1898, also at Palace Concerts; besides numerous pianoforte compositions. *Address:* 115 Manor Road, Brockley, S.E.

COWARD, Henry, conductor; *b.* Liverpool, 26 Nov., 1849; was apprenticed to the cutlery business, taking several prizes as a superior craftsman; spare time was devoted to music, and in his twenty-second year gave up his trade and became a schoolmaster and choir-trainer; when approaching his fortieth year he decided to devote himself exclusively to music, having become exceedingly successful as a conductor of choral societies in Sheffield and neighbourhood. On abandoning his scholastic career he proceeded to the University of Oxford and took the degree of Mus.Bac., securing that of Mus.Doc. five years later; among the positions he occupies are lecturer on music at Sheffield University; conductor of the Sheffield Musical Union, Leeds Choral Union, Huddersfield Festival Choral Society, Newcastle and Gateshead Choral Society, music-master at the Sheffield Collegiate Hall, Girls' High School, and conductor of various musical Festivals; he has been an industrious composer, his works including a cantata, "Magna Charta," first produced at Sheffield in 1882; "Queen Victoria," 1885; "The Story of Bethany," 1891; "The King's Error," first performed at the Tonic Festival at the Crystal Palace; "Heroes of Faith," Sheffield, 1895; and numerous anthems, Sunday-school songs, school songs, glees, hymns, etc. He has just completed a tour of the world with 200 of his chorus, including successful visits to Germany and France. *Address:* Sunnybank, Sheffield.

COWARD, James Munro, organist and composer; *s.* of the late James Coward, organist; is chiefly known to the public through his association with the Mustel organ, on which he has given recitals at the Inventions Exhibition and all over London and the provinces; among his compositions is a cantata "The Fishers," produced in London in 1889, and a Jubilee Hymn, for chorus and military band, performed at the Crystal Palace in 1897; has also composed a large number of pieces for the American and Mustel organs; editor of *The American Organ Journal.*

COWEN, Frederic Hymen, composer and conductor; *b.* Kingston, Jamaica, 29 Jan., 1852; *s.* of Frederick Augustus Cowen, secretary to the late Earl of Dudley, formerly treasurer to E. T. Smith and Mapleson, and afterwards to Mapleson and Gye at Drury Lane. When he was eight, he composed an opera, "Garibaldi," which was performed privately. The Earl of Dudley, a friend of his father, had him placed under Sir Julius Benedict and Sir John Goss, with whom he remained until 1865. Made his first public appearance when eleven years old, giving a pianoforte recital, and including in his programme pieces by Bach, Mendelssohn and his master Benedict's brilliant "Erin" fantasia. He next devoted himself to the study of the organ with Goss and the violin with Carrodus. In 1864 a trio which he had written for violin, 'cello and piano was performed at a concert at Dudley House by Joachim, Piatti and himself. In 1865 he went to Leipzig and entered the Conservatoire, studying the piano with Moscheles, harmony and counterpoint with Moritz Hauptmann and composition with Reinecke. He was recalled to England in 1866, and gave concerts at Dudley House and played at Benedict's annual concert. The next year he entered Stern's Conservatoire at Berlin, studying composition under Kiel, and at the same time devoting himself to original composition. After one year in Berlin he once more returned to London, and his first pianoforte concerto and his earliest symphony were performed at the St. James's Hall in Dec., 1869. His first important choral work, "The Rose Maiden," was successfully produced when he was eighteen, and is still a popular work with musical societies. In 1871 he was appointed by the late Colonel Mapleson pianist and accompanist to the Italian Opera, and among his most important compositions was a symphony, which he was commissioned to write by the Liverpool Philharmonic Society, also an overture for

the Norwich Festival. In 1873 he visited Italy, with a view to the composition of an opera on "The Lady of Lyons." In 1876 he lost his father, and in the same year he wrote a cantata, "The Corsair," on Byron's poem, for the Birmingham Festival, while his opera "Pauline" was produced at the Lyceum Theatre by Carl Rosa in Nov., 1876. In 1878 he journeyed through the United States for the benefit of his health, after which he wrote his famous "Scandinavian Symphony," first performed at the close of 1880. The following year he wrote the cantata "St. Ursula" for the Norwich Festival. In 1882 he went to Vienna to be present at the first performance under Richter of his "Scandinavian Symphony," its reception there and at Stuttgart confirming its English reputation. His "Welsh Symphony" was composed and performed by the Philharmonic Society in 1884, after which came "The Sleeping Beauty," Birmingham Festival, 1885, and the oratorio "Ruth," Worcester, 1887. The reception in Paris of "The Sleeping Beauty," conducted by the composer, was enthusiastic. In 1887 his Symphony No. 5 in F was first performed by the Cambridge University Musical Society, and subsequently played in London under Richter. The following year he succeeded Sir Arthur Sullivan as conductor of the Philharmonic Concerts, holding the post until 1892, when he resigned. He was re-appointed in 1900 and held the post till 1907. In 1888 he offered himself as Principal of the R.A.M., but withdrew his candidature on receiving the offer to act as conductor of the concerts at the Melbourne Centennial Exhibition at a fee of £5,000, an offer which he accepted. He returned to England in time to conduct the second Philharmonic concert in 1889, and soon after composed the cantata "St. John's Eve," which was produced at the Crystal Palace the same year. His opera "Thorgrim" was written for and produced by the Carl Rosa Company in 1890, and his next opera, "Signa," was commissioned for the Royal English Opera House, but was not produced there owing to the premature collapse of the scheme. It was subsequently first produced in Milan in 1893 and, after careful revision, at Covent Garden the next year. One more opera, "Harold," the libretto of which was written by Sir Edward Malet, was also produced at Covent Garden in 1895. His subsequent principal compositions are "The Transfiguration," sacred cantata, Gloucester, 1895; "In Fairyland," Suite de Ballet, 1896; "Four Old English Dances," 1896; "Idyllic Symphony" (No. 6); "Dream of Endymion," scena for tenor, 1897; "Concertstück," for pianoforte and orchestra; "Ode to the Passions," Leeds Festival, 1898; "The Butterflies' Ball," overture, 1900; "Phantasy of Life and Love," for orchestra, 1901; "Coronation Ode" and "Coronation March," 1902; "Indian Rhapsody," for orchestra, 1903; "John Gilpin," cantata, Cardiff Festival, 1904; "Four Old English Dances" (2nd set), 1905, and an oratorio "The Veil" (Cardiff, 1910). He has composed about 300 songs, many of which have achieved extraordinary popularity, such as "It was a Dream," "The Better Land," "The Promise of Life," "Because." He has received the degree of Mus.Doc. (*honoris causa*) from the Universities of Cambridge and Edinburgh. In 1896 he went to Manchester as successor to Sir Charles Hallé, occupying the post for three seasons. He was at the same time conductor of the Liverpool Philharmonic Society and the Bradford Festival Choral Society, and in 1900 he was appointed to the control of the Scottish Orchestra of Edinburgh and Glasgow, resigning in 1910. He was conductor of the Cardiff Festival in 1902, 1904, 1907, and 1910, and conducted the famous Handel Festivals at the Crystal Palace in 1903, 1906, 1909 and 1912, proving himself a worthy successor to Costa and Manns. He received the honour of knighthood in 1911, and is married to Miss Frederica Richardson. *Club:* The Arts. *Address:* 54 Hamilton Terrace, N.W.

COX, Bessie, teacher of singing; *b.* in St. Mary Axe, in the City of

London, in which her father, Mr. John Cox, for many years held a position as a member of the City Corporation. He is well remembered as one of the most persistent advocates of the claims of music to be recognised by the establishment of a teaching school in the City. His efforts, and those of Mr. Bath and others, resulted in the foundation of the G.S.M., in which his daughter is now one of the foremost professors. She was educated at the National Training School of Music and studied with Mr. Albert Visetti, the late J. B. Welch, and others. Among her own well-known pupils have been Madame Marie Brema, Mrs. Tobias Matthay, Beatrice Spencer, Florence Oliver, Lucie Johnstone, and the Hon. Margaret Henniker (Mrs. Julian Clifford). Two of her ex-pupils are doing good work abroad—Mr. Bernard Streathfeild, in Capetown, and Miss Dyer-Knight in America. *Address :* Bechstein Studios, and G.S.M.

CRABBÉ, Armand, baritone ; *b.* in Brussels in 1883 ; was originally engaged in a piano-factory and by the assistance of friends received musical education at the St. Gilles Conservatoire, where he gained a Government scholarship for his singing. Received his first engagement at the Brussels Opera House. Has since sung at the Théâtre de la Monnaie, Brussels, and in New York. First appeared at Covent Garden in 1906 in the revival of Gluck's "Armide" and the "Jongleur."

CRESER, William, composer and conductor ; *b.* York, 9 Sept., 1844, his father being choirmaster at St. John's Church ; he joined the Minster choir, subsequently studying under Sir George Macfarren ; in 1859 he was appointed organist at Holy Trinity Church, Micklegate, and in 1863 of St. Andrew's, Grinton ; in 1869 he proceeded to Oxford and took the degree of Mus.Bac., graduating Mus. Doc. in 1880 ; in 1881 he was appointed organist of the Parish Church, Leeds, where he organised performances of Bach's "Passion" and other works ; in 1891 was appointed organist of the Chapel Royal, St. James's, and composer to the Chapels Royal, holding these positions until 1902. His compositions include numerous oratorios, some of which have been successfully performed, including "The Sacrifice of Freia," first produced at the Leeds Festival, 1889 ; an "Old English Suite" for orchestra, first performed at the Queen's Hall, 1896 ; he has also written a quantity of chamber music, including a quartet for strings, a trio for pianoforte and strings, a sonata for piano and violin, and organ pieces ; is an F.R.C.O. and Associate of the Philharmonic Society. *Address :* 62 Chichele Road, Cricklewood, N.W.

CRINOS, Polyxena (Miss Carati), guitarist ; *b.* in Ireland, her parents (Anglo-Greek) not being in the musical profession. Miss Crinos's mother was a Miss Carpenter, and a second cousin of the famous Bishop of Ripon. Educated at Constantinople, and trained for the stage by Miss Sarah Thorne, under whose auspices she made her first appearance at Margate. Miss Crinos was trained as a guitarist by Mr. Guniewicz, a remarkably fine player. Her experiences have been many and varied, including the terrible one of an earthquake in Constantinople, which destroyed the house and many of her papers and beautiful instruments. She is a professor at the G.S.M. *Address :* 28 Collingham Place, South Kensington. *Telephone :* 3067 Western.

CROAGER, Edward George, organist and conductor ; *b.* London, 20 June, 1861 ; was a chorister at St. Andrew's, Wells Street ; he afterwards proceeded to the R.A.M., of which he is an Associate ; assistant organist at St. Andrew's and subsequently organist and choirmaster at Quebec Chapel ; St. Mark's, North Audley Street ; St. James's, West Hampstead ; and St. Paul's Church, Hampstead, which post he still holds ; for some years conductor of the West Hampstead Choral and Orchestral Society ; London Diocesan Choral Union and organist to the London Handel Society ; conductor of the Amersham and Chesham Choral Societies ; has composed a number of

anthems, hymn tunes, etc., and a patriotic cantata, "Our Watchword," performed by the West Hampstead Choral and Orchestral Society in 1888. *Address:* Flint Cottage, Amersham Common.

CROOK, John, composer and conductor; was for many years engaged as a conductor at Manchester, where he was discovered by the late H. B. Farnie, who brought him to town to conduct some of his light operatic productions; was then taken by Augustus Harris to Drury Lane; migrated as conductor to Adelphi, from which he went to Vaudeville; was engaged by Charles Frohman as conductor at Duke of York's, where he has since remained; composer of numerous musical pieces and operas produced in London, including "Lancelot the Lovely," Avenue; "Jaunty Jane Shore," Strand; "Claude Duval," Prince of Wales's; "Don Quixote," Lyric and Strand; "Venus" and "Orpheus" for Sir Augustus Harris; "Quits," "Lady Slavey" and "New Barmaid," Avenue; "King Kodak" (part composer), Terry's; "Young Recruit" (part composer), Brighton; and "Sage and Onions" and "King's Dragoons," Manchester; composer of a large number of songs; wrote incidental music to "Peter Pan" and to J. M. Barrie's wordless play, "Pantaloon," produced at Duke of York's, 1905, and twice played by command before the late King Edward and Queen Alexandra during the same month. *Address:* Duke of York's Theatre. *Club:* Green Room.

CROSSLEY, Ada, contralto; *b.* Tarraville, S. Gippsland, Victoria, Australia; *d.* of Edwards Wallis Crossley, by his wife Harriette, a member of the poet Cowper's family, niece of John T. Crossley, Q.C.; *e.* at Port Albert, South Gippsland; *m.* Francis F. Muecke, F.R.C.S., *s.* of Hon. H. C. E. Muecke, of Adelaide, South Australia; commenced her musical studies in Melbourne under Madame Fanny Simonsen (singing) and Signor Zelman (piano and harmony), 1892-3; first public appearance Melbourne Philharmonic Society, 1892; in 1893 she frequently sang in Melbourne, creating a great impression; coming to Europe in 1894, she placed herself under the instruction of Madame Mathilde Marchesi, and in London she received training in oratorio from Sir Charles Santley; made her London *début* at the Queen's Hall, 1895, and has since appeared at every great Festival in the Empire; she made no less than five command appearances in two years before her late Majesty, Queen Victoria; she has also toured South Africa and the United States, and made a triumphal progress through Australia on her return to the colonies. Her principal *recreations* are riding and driving, and she has also strong literary tastes. *Address:* Durham House, Langford Place, N.W. All *agents*. *Telephone:* 4409 Paddington.

CROTTY, Leslie, baritone; *b.* Galway, 1853; was for some years in a bank in Dublin, where he studied music and singing under Alessandro Cellini; occasionally assisted the Carl Rosa Opera Company when they visited Dublin, and on the advice of Carl Rosa went to Florence and studied singing under Mabellini; on his return in 1877 he joined the Carl Rosa Opera Company, with which he remained for over ten years, playing leading baritone parts in the *répertoire*; in 1889 he appeared in Italian Opera at Covent Garden as the Count in "Il Trovatore"; in 1882 he married Miss Georgina Burns, a well-known vocalist, and leaving the Carl Rosa Company in 1890 they started a company for the production in English of Rossini's "Cenerentola"; with this and other opera they successfully toured the provinces for some years, but of late little has been heard of them professionally.

CROWEST, Frederick J., writer on music, editor, organist and composer; *b.* London, 30 Nov., 1860; *e.* London and Italy; studied music and singing under Messrs. Turle, Tamplin and Sims Reeves, and Signors Lamperti and Vaschetti; commenced his career in a publishing office, joining the editorial staff of Cassell's in 1886;

during this time he became favourably known as a tenor singer under the name of Arthur Vitton; was editor of a number of musical books and magazines, and contributor to the principal reviews and the press; he was also largely engaged in educational and polytechnic work; among his published works are the following: "The Great Tone Poets," Bentley, 1874; "Book of Musical Anecdotes," Bentley, 1878; "Phases of Musical England," Remington, 1881; "Musical History and Biography," 1883; "Advice to Singers," "Great Musicians" (Series), Sampson Low; "Musical Groundwork," 1890; "Dictionary of British Musicians," Jarrold, 1895; "The Story of British Music," etc. Is at present general manager and editor of the Walter Scott Publishing Company, Ltd. *Address:* Heworth Lodge, Felling, co. Durham.

CUI, César Antonovich, composer; *b.* Vilna, 18 Jan., 1835; *s.* of a French officer who remained in Moscow after Napoleon's retreat; *e.* at the High School of Vilna, where his father was professor of French; showed a talent for music at an early age, receiving his first instruction from the well-known Polish composer, Moniuszko; on leaving school he studied military engineering, on which subject he lectured before the Artillery School and Staff College, taking the rank of General of the Engineers; he is virtually a self-taught musician, but learned not a little from Balakirev; his earliest recorded composition is for the piano, and was dedicated to his wife, formerly Mdlle. Damberg, a gifted pianist; he next wrote an operetta, "The Mandarin's Son," and set the seal on his reputation by his third opera, "William Ratcliff," produced at St. Petersburg, 1861; this was followed by "Angelo," 1876; his next opera was "Le Filibustier," first performed at the Opéra Comique in 1894; another of his operas was "The Saracen," first played in St. Petersburg in 1889; he has also written numerous pieces for the orchestra, strings and piano, also some important choral works, and a quantity of songs and vocal music.

CUMMINGS, William Hayman, tenor vocalist, composer, conductor, musical antiquarian; *b.* at Sidbury, Devonshire, 22 Aug., 1831; showed early promise of the possession of musical talent. His father, who was connected with St. Paul's Cathedral, recognised this, and in 1838 (the year Goss became organist) obtained a place for him amongst the choristers, then under the direction of the celebrated William Hawes. In 1842, he entered another famous London choir, that of the Temple Church, where Dr. E. J. Hopkins (who was appointed in 1843) was organist. In 1847, while still a chorister at the Temple, he sang, as an alto, in the first performance in London of the "Elijah," on 16 April. This historic event took place in Exeter Hall, under the auspices of the Sacred Harmonic Society, and is rendered doubly famous that it was under the bâton of Mendelssohn himself, who spoke to the young chorister, and presented him with a souvenir of the great occasion. During his service in the Temple choir he received some instruction from J. W. Hobbs, a well-known singer, whose daughter he afterwards married. Upon leaving the Temple choir, in Mar., 1848, he became organist of Waltham Abbey. From there he returned to London, and for a time re-entered his old choir at the Temple as a tenor, besides continuing his studies under Hobbs, and taking some lessons with Randegger in operatic singing. During the next twelve years he became well known as a public singer at most of the principal festivals and concerts, and for a time held the appointment of tenor singer at Westminster Abbey and the Chapels Royal. In 1864 he took the place of Mario at Birmingham, singing at sight the tenor solos of Sullivan's cantata, "Kenilworth." The tenor part in Sterndale Bennett's "Woman of Samaria" was composed specially for him. In 1865 he made his *début* on the operatic stage of Covent Garden Theatre, and played the chief character in Leslie's opera, "The Guardian Stork." In 1870 he followed this up by a season in opera at the Gaiety, under John Hollingshead, and at Drury Lane, where he appeared with

Santley, among others. In 1871 he visited the United States in a concert party that included Madame Rudersdorff. During the tour he sang for the Handel and Haydn Society of New York, and at various other great towns, including Boston. He took part in the farewell tours of Clara Novello (only recently deceased at a great age) and of Madame Sainton-Dolby. In 1879 he became a professor at the R.A.M., and in 1880 was one of those invited by Mr. Weist Hill to join the staff of the newly-formed G.S.M. In 1882 he succeeded Sir Michael Costa as conductor of the Sacred Harmonic Society. Between 1886-8 he was precentor of St. Anne's, Soho, and for many years conducted the festivals of the Royal Society of Musicians, of which he is Honorary Treasurer. He has been for many years Treasurer and Honorary Director of the Philharmonic Society. He is also President of the Incorporated Staff Sight-Singing College, Vice-President of the R.C.O. and of the Union of Graduates in Music, President of the Musical Association, and Vice-President of the International Musikgesellschaft. In 1900 he was elected Mus.Doc. *honoris causa* of Trinity College, Dublin. He was elected June, 1896, Principal of the G.S.M., from which he retired in 1910. He is the composer of several prize glees and songs, a cantata, as well as a primer on the Rudiments of Music (Novello), and some sacred music. He has of late years devoted much time to literary and antiquarian pursuits, and is a F.S.A., and the owner of a famous library of rare musical works, including a wonderful collection of MSS.; he is also an ardent fisherman. *Address :* Sydcote, Dulwich, S.E.

CUMMINGS, Norman, pianoforte teacher, *s.* of Dr. W. H. Cummings (*q.v.*). *Address* as above.

CUMMINGS, Richard, baritone and teacher of singing, R.A.M.; *b.* 20 Nov., 1857, London; *s.* of Joseph Cummings; *e.* Temple Church Choir School (1863-1873). Studied music under Edwin Holland (singing), Pettit (organ), Westley Richards (pianoforte), Hermann Franke (violin); afterwards at R.A.M. with W. Shakespeare (singing), C. Steggall (harmony), W. Fitton (piano), and Gustave Garcia and Fiori (opera). First appeared professionally in 1881. Was member of Temple Church Choir 1885-1894. Since 1885 has devoted himself to teaching. Has composed many songs, etc., in MS. Married Miss Gertrude Fairbrass, of Canterbury. Hobbies are reading and fishing. Is a Fellow, Examiner and Professor of R.A.M., Examiner to Associated Board, R.A.M. and R.C.M. *Address :* Kaidafa, Willesden Green, N.W.

CUNNINGHAM, George Dorrington, organ recitalist; *b.* 1878 in London; *e.* for musical profession by Josiah Booth and at R.A.M. First public performance in 1894 at Park Chapel, Crouch End. Appointed official organist Alexandra Palace, 1901. Has since played at Queen's Hall, 1899, Royal Albert Hall, 1904, Colston Hall, Bristol, 1911, Town Hall, Oxford, 1911, Victoria Hall, Halifax, and Crystal Palace, 1912. *Address :* 6 Leaside Avenue, Muswell Hill, N. *Telephone :* 1606 Hornsey.

CUNNINGHAM, Marta, soprano; *b.* Louisana; *d.* of Judge A. B. Cunningham and his wife Minerva Tharpe, niece of Cardinal Gibbons; *e.* at the Convent of Nôtre Dame, Baltimore and Paris; received her principal vocal training in Paris from Madame Marchesi; Geneva, Madame Landi; and Frau Dr. Maria Wilhelmj in Germany, and Sir George Power and Arthur Fagge in London; first appeared at the Crystal Palace Coronation Concert as solo soprano soloist, Aug., 1901. Her engagements include Kubelik tour, 1902; St. James's Hall, Kubelik Concert, Oct., 1902; Irish tour with Brodsky Quartette, Dec., 1902; Preston, "The Messiah," 1902; first appearance at St. James's Hall Ballad Concerts, 1903; American tour, 1903; Queen's Hall, "Orfeo," with Leeds Choir, 1904; tour with Florizel von Reuter, 1905; and tours with Mark Hambourg and Vecsey, 1905-6. American tours, 1907-9, established

"Matinées musicales" at Claridge's Hotel, 1910-2. *Hobby :* Persian cats. *Address :* 139 Ladbroke Road, Holland Park, W., and leading agents.

CURWEN, John Spencer; *b.* Plaistow, 30 Sept., 1847, F.R.A.M.; *s.* of John Curwen, inventor of the Tonic Sol-Fa system; studied under his father and at the R.A.M. under G. A. Macfarren, A. Sullivan and E. Prout; his musical career has been devoted to forwarding the Tonic Sol-Fa movement. Was appointed president of the Tonic Sol-Fa College in 1880; has lectured on the system all over the United Kingdom, and has visited the Continent and the United States in order to inquire into the systems of musical education which prevail there; his publications include "Studies in Worship Music," 1880 and 1885; "Memorials of John Curwen," 1882; "Musical Notes in Paris," 1882; "School Music Abroad"; a Paper on the Tonic Sol-Fa system, read before the Society of Arts, etc. His wife is also a well-known writer on musical subjects, and is author of "The Child Pianist." *Address :* 6 Portland Court, W., and 24 Berners Street, W. *Telephone :* 2191 Mayfair.

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D'ALBERT, Eugen François Charles, pianist and composer; *b.* Glasgow, 10 April, 1864; *s.* of Charles Louis Napoleon D'Albert, the well-known composer of dance music, by his wife Annie Rowell, of Newcastle-on-Tyne. Received his earliest musical instruction from his father; after some private instruction from G. A. Osborne, he won the Newcastle Scholarship at the National Training School of Music, 1876, followed by the Queen's Scholarship, which he retained until 1881, having for his teachers Sir Arthur Sullivan, Sir John Stainer and Professor E. Prout and E. Pauer; nominated to the Mendelssohn Scholarship in 1881, but, failing to comply with the regulations, only retained it for one year; made his first public appearance as a pianist, while still a student, at the Monday Popular Concerts, 22 Nov., 1880, playing Schumann's "Études Symphoniques"; this was followed by his appearance at the Crystal Palace, 5 Feb., 1881, when he played Schumann's Pianoforte Concerto in A minor; in Oct. of the same year he first appeared as a composer at a Richter Concert, playing his own Pianoforte Concerto in A; went with Dr. Richter to Vienna, where his playing and compositions were received with acclamation; after reappearing in London in 1882, he went to Weimar, where he became a pupil of Liszt and Court Pianist to the Grand Duke of Weimar; during the next few years he occasionally made tours, playing in the principal cities of Germany, Russia, Italy, Spain and America, which he visited three times, but he continued to reside chiefly abroad, including Frankfort-on-Maine, and accepted the position of Kapellmeister in Weimar, which position, however, he did not hold for long. He is Hofpianist to the King of Saxony, and received a large number of foreign decorations. His compositions are highly appreciated in Germany and Italy. They include the operas "Der Rubin," composed 1892; "Ghismonda," produced at Dresden, 1895; "Gernot," "The Departure," "Kain," "Terra Bassa" "Flauto Solo," and "Tiefland" his most popular opera, which is constantly being performed in Germany and Austria; two piano concertos, a symphony, string quartets; a work for orchestra and chorus, founded on Otto Ludwig's "Man and Life"; overture "Hyperion," first played at Berlin, 1885; dramatic overture, Cologne, 1887; sonatas, songs, etc. His *recreations* are outdoor sports and medical science. *Agents :* Schulz-Curtius and Powell, 44 Regent Street, Piccadilly Circus, W.

DALE, Benjamin James, composer and organist; *b.* 17 July, 1885, Crouch Hill; *s.* of late Mr. C. J. Dale and

Mrs. Dale (*née* Hallett); *e.* at Stationers' Co.'s School and Oakfield School, Crouch End; musical training at R.A.M. by F. Corder, Howard Jones, Herbert Lake and H. W. Richards; *début* 10 May, 1900, Portman Rooms, London, with an orchestral composition. Principal compositions include overture, "The Tempest" (Queen's Hall, 1902), pianoforte sonata D minor (Nov., 1905), suite for viola and pianoforte (Æolian Hall, 1906), Romance and finale, viola and orchestra (Philharmonic Society, 1911), Amsterdam, 1911, The Hague, 1912, Phantasy for viola and pianoforte, Sextett for six violas, cantata "Before the Paling of the Stars," etc., etc. Unmarried. Is an F.R.C.O., Associate R.A.M., etc. *Address:* 6 Amherst Road, Ealing, W.

DALE, Louise, soprano (Mrs. Hamilton Earle); trained for the musical profession in Germany by the late Prof. Stockhausen, in Paris by M. Bouhy, and in England by Mme. Sophie Löwe, Dr. Henschel and Sir P. Tosti. Made her *début* at the "Monday Pops"; and has since appeared at all the principal London and provincial concerts. Toured with Mr. Percy Harrison, and has sung before the Royal Family. *Address:* c/o Messrs. Ibbs and Tillett.

D'ALMAYNE, Christine, operatic soprano; *b.* in England and trained for opera by Mme. Marchesi and M. Victor Maurel. Has also been specially coached by Fritz Steinbach of the Cologne Opera for Wagnerian parts. Sang in the first English season of the "Ring" at Covent Garden and in Mr. Beecham's seasons both at Covent Garden and His Majesty's Theatre. Sang part of Sieglinde recently at Mainz Opera House, and at Mannheim, Elberfeld, Wiesbaden, and other German and Austrian opera houses, in Rheingold Götterdämmerung, Tannhaüser, Otello, etc., etc.

DALMORÈS, Charles, tenor; *b.* in France, and musically educated at the Paris Conservatoire. He started as a violoncellist, and achieved some success, but finding himself the possessor of a promising voice, he turned his attention to its cultivation, and made his first appearance as a singer at Rouen in 1889. This led to an engagement at the Théâtre Monnaie, Brussels. He soon became a principal artist. He first appeared at Covent Garden in 1904, and has since visited New York and Bayreuth. In 1908 he played at short notice the part of Radames in "Aïda," in place of Slezak, who was suddenly indisposed.

DAMROSCH, Walter Johannes, composer and conductor; *b.* Breslau, 30 Jan., 1862; *s.* of the late Leopold Damrosch, a well-known Prussian composer and conductor, who founded the New York Oratorio Society and the New York Symphony Society, as conductor of which he succeeded his father in 1885; studied harmony and composition first with his father, and subsequently with Rischbieter and Draeseke at Dresden; the piano he studied with Von Inten, Boekelman and Pinner, in New York; acted as assistant conductor to his father during the season of German Opera at the Metropolitan Opera House, New York, in 1884; in 1894 he founded the Damrosch German Opera Company, which produced Wagner operas in New York and in many cities throughout the United States, including the Nibelungen Trilogy for the first time in that country; in 1890 he was appointed conductor of the German Opera Company, organised by Maurice Grau at the Metropolitan Opera House, occupying the post for two seasons; in 1902 he was elected conductor of the New York Philharmonic Society, and of the New York Symphony Orchestra in 1903; his compositions include two operas, "The Scarlet Letter," and "Cyrano," neither of which has yet been produced; a violin sonata and numerous songs. *Recreation:* Tennis. *Address:* The Century Club, New York City.

D'ANDRADE, Francisco, operatic vocalist; *b.* Lisbon, 1859; *e.* Milan, under Mirglia and Ranconi. *Début* at San Remo, 1882; then sang in Rome, Milan and chief cities of Europe (London, 1886-90). *Address:* Villa Andrade, Bad-Harzburg, Germany.

D'ARGO, Esta (Hetty Holroyd), soprano; *b.* Yorkshire; *d.* of Thomas Holroyd, civil engineer, and his wife Sarah; went out to Australia with her parents at the age of five, returning to England in 1904; *e.* at Sydney, New South Wales; studied music under Henry Kowalski, and first appeared in public as a pianist; afterwards took up vocal studies with Arturo Steffani, in Sydney; made her first appearance as a vocalist at the Sydney Town Hall in 1897; subsequently toured in Australia, Tasmania and New Zealand, under the management of Messrs. J. C. Williamson and R. S. Smythe, fulfilling both concert and operatic engagements; subsequently went to Italy where she studied in and sang in grand opera in Turin, Cuneo, Chiri, Milan and Brescia; coming to England she sang at Chappell's Ballad Concerts, the Queen's Hall Promenade and Symphony Concerts; Royal Albert Hall Sunday Concerts, Hallé Concerts, Manchester; Subscription Concerts, Bradford; Choral Union, Leeds; Orchestral Society, Cardiff, etc., etc. She has also toured Great Britain with Madame Clara Butt and Mr. Kennerley Rumford. Her favourite part is Mimi in "La Bohême." *Agents:* Ibbs and Tillett. *Address:* 81 Antrim Mansions, Haverstock Hill, N.W.

DARMEL, F., operatic tenor; *b.* in Belgium, his family coming from the Walloon district; early musical education at the Brussels Conservatoire, where he obtained two first prizes for vocal production and operatic singing. First appeared at the Monnaie Theatre as a baritone, but believing his voice was a tenor, resolved to return to his studies. Entered the Paris Conservatoire as a pupil of M. Imbart de la Tour. Under this teacher his voice developed in one year to that of a tenor.

DAVENPORT, Francis William, composer and piano teacher; *b.* Wilderslowe, near Derby, 1847; *e.* at University College, Oxford; studied under Sir George Macfarren, and subsequently married his daughter; was appointed professor of harmony and composition at the R.A.M. in 1879, and became subsequently an honorary Fellow of the institution, as well as examiner for the local examinations of the academy; in 1882 was appointed professor at the G.S.M.; his principal compositions include a symphony in D Minor, which secured first prize at the Alexandra Palace in 1876; "Twelfth Night," overture, first performed in London, 1879; a prelude and fugue for orchestra, produced at the Crystal Palace, 1879; he has also written a quantity of chamber music, some of which has been played at the Monday Popular Concerts; his other works include a symphony in G, not yet performed, pieces for piano, violin and 'cello, songs and part songs. Author of "The Elements of Music," Longmans, 1884; "Elements of Harmony and Counterpoint," Longmans, 1886; and "A Guide for Pianoforte Students," Longmans, 1891.

DAVID, Peter Paul, violinist and conductor; *b.* Leipzig, 4 Aug., 1840; *s.* of the late Ferdinand David, a famous violin player of his day; was member of the orchestra at Carlsruhe in 1862; in 1865 he came to England, and was for many years principal music master at Uppingham School. Is Mus. Mag. (*honoris causa*) Cantab. *Address:* 328 Banbury Road, Oxford.

DAVIDSON, Reginald, baritone; *b.* London; *s.* of J. T. Davidson, insurance manager; *e.* privately, and entered his father's office, the Royal Insurance Company; studied singing under Miss M. Conroy; first appeared at the Amy Castles *Début* Concert, St. James's Hall, 1901; his principal engagements include Sir A. C. Mackenzie's Festival of British Music, tour through Canada, 1903; Royal Amateur Orchestral Society, Queen's Hall, 1904; Liverpool Philharmonic Society, 1904; Highbury Philharmonic Society, 1905; London Choral Society, Queen's Hall, 1905; Bournemouth Orchestral Society, 1905; Chappell's Ballad Concerts, 1906; Dulwich Philharmonic Society, Crystal Palace, 1906; Vivien Chartres' tour, 1906; he also sang two songs in the production of "As You Like It," St. James's Hall, 1906.

Address : 1 Merton Road, Kensington, W. *Agent :* N. Vert, 6 Cork Street, W. *Telephone :* 524 Kensington.

DAVIES, David Ffrangcon, baritone vocalist ; *b.* Bethesda, Carnarvonshire, 11 Dec., 1850 ; *e.* privately, and at Friars' School ; M.A., Jesus College, Oxford (Classical Exhibitioner). Received his early musical education from his father ; was educated for and entered the Church of England, but resigned and joined the G.S.M., studying singing under Richard Latter, and later from William Shakespeare and Randegger ; made his first appearance in 1890 at a concert at Manchester ; sang the title-*rôle* in "Elijah" at Hovingham Festival in the same year ; subsequently sang at most of the leading concerts in London and the provinces, and also in oratorio and at festival concerts. In 1890 appeared in opera, singing in "Faust," "Lohengrin," etc. ; subsequently created the part of Cedric in Sullivan's "Ivanhoe" at the Royal English Opera House in 1891. In 1896 he first went to America, where he has toured on twelve occasions with great success. He also resided for three years in America. He is the author of an admirable work entitled "The Singing of the Future."

DAVIES, Ed. Harold, conductor ; *b.* Oswestry, 18 July, 1867 ; elder brother of Dr. Walford Davies. Took A.R.C.O. in 1890 and went to Australia. Became Mus.Bac. of Adelaide Union, and in 1903 Mus.Doc., the first Doctorate of Music conferred by an Australian University. Founder and conductor of Adelaide Bach Society, a chorus of one hundred singers. *Address :* Adelaide.

DAVIES, Benjamin Grey, better known as Ben Davies, tenor ; *b.* Pontardawe, in Swansea Valley, 1858 ; *s.* of an engineer ; *e.* Swansea ; commenced singing in church choir at an early age ; when nineteen years old, the late Brinley Richards heard him sing at a local concert, and advised him to adopt music as a profession ; entered the R.A.M., gaining, while a student there, several medals, and eventually becoming F.R.A.M. ; joined Carl Rosa Company, 1882, and made his first appearance as Thaddeus, in "The Bohemian Girl," at Her Majesty's, remaining with the company until 1885, singing principal tenor *rôles* with great success ; his first appearance on the comic opera stage was as Geoffrey Wilder, in *Dorothy*, in 1886, succeeded by Martin Bolder, in "Doris," and Rodney, in "The Red Hussar" ; engaged by D'Oyly Carte to create the principal tenor *rôle* in "Ivanhoe" at Royal English Opera House (now the Palace), 1891 ; since then has confined himself more particularly to oratorio and the concert platform, but in 1904 appeared at the Lyric and Daly's in a series of *matinées* of "Ib and Little Christina," by Basil Hood, Franco Leoni, and M. Clara Perry, 1885. Has since appeared at all the leading London and provincial concerts and festivals including the Handel Festivals, for many years. *Recreations :* Golf and cricket. *Address:* 33 Compayne Gardens, West Hampstead, N.W. *Telephone No. :* 400 Hampstead.

DAVIES, Edward, tenor ; *b.* near Swansea. As a youth won many prizes at local Eisteddfods. Joined Carl Rosa Company as second tenor, and was soon promoted to leading *rôles*. Was playing "Faust" at Oxford when a friend offered to pay expenses of a year's study at Milan. Here, under Signor Moretti, he made great progress and sang at Dal Verme and at Conservatoire. Has since sung at many of the foremost English concerts.

DAVIES, Fanny, pianist ; *b.* Guernsey, 27 June, 1861, English parentage ; *e.* Birmingham ; commenced to play the piano when she was only three years old ; earliest musical training received at home, subsequently placed under the late Sir Charles Hallé for a short time ; entered the Leipzig Conservatoire under Reinecke and Oscar Paul, after which she proceeded to Frankfort-on-Maine, and had the immense advantage of instruction from Madame Clara Schumann ; first appearance was made as a child, when

she played from memory the Beethoven Funeral March Sonata in the Town Hall, Birmingham—her only appearance as a "prodigy"; first important public appearance as a solo pianiste was at a Crystal Palace Orchestral Concert, on 16 Oct., 1885; followed by engagements at the Monday and Saturday Popular Concerts at the St. James's Hall; played at the London Philharmonic Concerts in 1886; the Leipzig Gewandhaus, 1888; Rome, 1889, and several times since; Birmingham Festival, 1889; Berlin and a tour in Germany, 1893; Bonn Beethoven Festival, 1893; Vienna Philharmonic, 1895; Milan, 1895, 1904-5; Donizetti Centenary Festival, Bergamo, 1897; first appearance Paris, 1902, Lamoureux Concerts 1903-4, and Colonne Concerts, 1905. She met and knew Liszt and Rubinstein, and also Brahms in his later years. In 1895 she twice played before Queen Victoria by command; has also played five times before Queen Margherita of Italy, and once before the late Empress Frederick of Germany together with Dr. Joachim, as well as the Queen of Hanover, at Gmunden, and other interesting personages. Her *répertoire* includes thirty-one concertos and about 450 works, to which, of course, she continually adds. She is fond of teaching, but has not time for very much. Is President of the New Chamber Music Club, and was elected an honorary member of the Academy of St. Cecilia in Rome, and a member by election of the Beethoven House, Bonn. *Address:* 52 Wellington Road, St. John's Wood, N.W. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

DAVIES, Henry Walford, organist and composer; *b.* Oswestry, Shropshire, 6 Sept., 1869; *s.* of the late John Whitridge Davies and his wife Susan Gregory, of Wem, Salop; *e.* privately; was a member of the choir of St. George's Chapel, Windsor, 1882; assistant organist at St. George's Chapel and organist of Windsor Park Chapel Royal, 1885-90; studied at the R.C.M., where he secured a scholarship for composition, 1890-4; the year that he entered the college he was appointed organist and choirmaster at St. Anne's, Soho, a position which he relinquished in 1891 to become organist at Christ Church, Hampstead, which post he occupied until 1898. He has been organist and choirmaster of the Temple Church since 1898 in succession to Dr. Hopkins, and took his Mus.Doc. (Camb.) the same year. His first important composition was a symphony which was produced by Sir August Manns at the Crystal Palace in 1895; other more recent orchestral compositions are "Holiday Times" (Promenade Concerts, 1907), "Festival Overture" (Lincoln Festival, 1909), "Parthenia" (London Festival, 1911), "Symphony in G" (Queen's Hall, 1911), Wordsworth Suite, Philharmonic, 1912; his other compositions include a choral ballad, "Hervé Riel," "Everyman," a setting of the famous morality play, which has become exceedingly popular, an oratorio, "The Temple," first performed at the Worcester Festival in 1902, Sacred Symphony "Lift up your Hearts" (Hereford, 1906), Choral Suite, "Noble Numbers" (Hereford, 1909), "Song of St. Francis" (Birmingham, 1912), various chamber-works for combination of strings and voices, a number of songs composed to words by Shakespeare, Browning, Kipling, and others; glees (he won the Bristol Orfeus Society Prize for "The Sturdy Rock"), sonatas for the piano, and violin, and other compositions. He is an A.R.C.M. and F.R.C.O., and was created LL.D., Leeds, 1904. *Address:* Segenbalm, 32 West Heath Drive, Hampstead, N.W.

DAVIES, Mary, vocalist; *b.* London, 27 Feb., 1855, of Welsh parentage, her father being a well-known chapel precentor, from whom she learned music and singing; attracted the attention of the late Brinley Richards and Miss Edith Wynne, who both gave her instruction; in 1873 won the scholarship of the Welsh Choral Union at the R.A.M., where she entered and studied under Randegger, winning the Parepa-Rosa gold medal and the Christine Nilsson Prize in 1877; as a student sang at the academy in a performance of Bennett's "The Woman of Samaria,"

in 1875, and in 1876 made her *début* at the Crystal Palace; subsequently took part in several important concerts, including the performance by the Philharmonic Society of Schumann's "Faust"; in 1878 made her first appearance at the London Ballad Concerts, where she became immensely popular, and sang for fourteen years in unbroken succession; in 1880 sang the leading soprano part in the first performance of Berlioz's "Faust," repeating the performance in London a few weeks later, also singing at the Norwich and Huddersfield Festivals and at the Richter concerts; in 1882 and 1883 took part in the Chester, Gloucester and Wolverhampton Festivals, and in 1886 sang the part of Mary in the first performance in England of Berlioz's "Childhood of Christ"; in 1888 she married Mr. W. Cadwaladr Davies, a well-known barrister and pioneer of Welsh Higher Education, who died in 1905. Mrs. Mary Davies is one of the hon. secs. of the Welsh Folk Song Society, and a Governor of the University of Wales. Is F.R.A.M., and an examiner for R.A.M. and R.C.M. *Address:* 12A Eton Road, S. Hampstead.

DAVIES, Clara Novello. (*Vide* Novello-Davies.)

DAVIS, James, tenor; *b.* London, 9 May, 1878; *s.* of Isaac Davis, solicitor, by his wife Mary; *e.* at Dulwich College, previously occupied as bank clerk, playing in amateur orchestra for four years; *e.* for the musical profession at the G.S.M. under Gustave Garcia and F. Walker; winning Goldsmiths' and Leathersellers' Scholarships and several special prizes; first appearance was at the Promenade Concerts, Queen's Hall, 1904; afterwards sang at these concerts during the 1905 and 1906 seasons; St. James's Hall Saturday Popular Concerts, 1903-4-5, and with most of the principal choral societies throughout the United Kingdom; appointed principal tenor at St. Paul's Cathedral, Jan., 1904, and resigned May, 1906, through pressure of outside engagements. Prefers singing in oratorio. *Recreations:* Cycling, cricket, golf. *Address:* 61 Boundary Road, N.W.

DAVIS, J. D., composer and teacher; appeared as a pianist when ten years old at a concert at King Edward's School, Birmingham. Studied music at Raff Conservatoire, Frankfort, afterwards at Brussels Conservatoire and also with Professor Leopold Wallner. Composer of symphonic poem, "Maid of Astolat," performed at Queen's Hall, 1910; symphonic variations, operas, chamber-music, etc. Professor of harmony and composition at G.S.M. *Address:* 67 Kensington Gardens Square, W. *Telephone:* 4947 Pad.

DAVISON, Munro, teacher of voice production and singing and conductor; *b.* London, the son of a captain in the Merchant Service; *e.* at Alexandra Park College, Hornsey, and for music, by Dr. James Higgs for theory, and Arthur Thompson for singing. Began life in the Stock Exchange. First professional work was as organist at St. Anne's, Holloway, where he remained five years. Later was also organist of Holy Innocents, Hornsey, and assistant to Dr. E. J. Hopkins at Temple Church for three years. Is F.R.C.O. and (vocal) L.R.A.M. Principal alto, Temple Church; Prof. of singing at G.S.M., and conductor for fifteen years of Stock Exchange Choir (resigned 1912). Musical Director Choral Society, lecturer on voice production and singing, Northern Polytechnic, etc. *Address:* 14 Alexandra Villas, Finsbury Park, N.

DEARTH, Harry, bass; *b.* London, 1876; *e.* St. Mark's College; received musical training at R.C.M.; first appeared at Marlborough Hall, Regent Street, 1894; has sung with Royal Choral Society frequently, and at all leading concerts; was for many years a vicar choral at Westminster Abbey. Has appeared with much success in opera at His Majesty's Theatre and Covent Garden, during the Beecham and English opera seasons. Is widely known at all the principal concerts and festivals in the United Kingdom. *Recreation:* Golf.

Address : 2 Fairfax Mansions, Finchley Road, N.W., and leading agents. *Telephone :* 4386 P.O., Hampstead.

DEBUSSY, Claud Achille, composer ; *b.* St. Germain-en-Laye, 22 Aug., 1862 ; *e.* at the Paris Conservatoire (1873), studying harmony with Lavignac and composition under Guiraud, a well-known composer ; piano with Marmontel and Massenet. On leaving the Conservatoire he gained the Grand Prix de Rome in 1884 with his cantata, " L'Enfant Prodigue " ; while in Rome he set to music Rossetti's " Blessed Damosel," for solo, female choir and orchestra, and composed " Le Printemps," which was refused by the Institut in Paris on account of its excessive modernity. His symphonic prelude, " L'Après-Midi d'un Faune," is well known in this country, and has been frequently performed by the Queen's Hall orchestra ; among his compositions are " Cinq Poèmes," by Baudelaire from " Proses Lyriques," the " Chansons de Bilitis," orchestral pieces, " Nuages, Fêtes, et Syrènes " ; " Images," and numerous lyric pieces for the voice ; his most important composition is the lyric drama, " Pelléas et Mélisande," first produced at the Opéra Comique, Paris, in 1902. He has written much for the piano, and a second musical drama on a libretto by d'Annunzio, besides articles in *Revue Blanche* and *Gil Blas*.

DE CISNEROS, Eleonora, mezzo-soprano ; *b.* New York ; *d.* of John Campbell Broadfoot, and his wife, Ella Small ; *e.* privately in New York ; *m.* Count François G. de Cisneros ; studied grand opera singing with Madame Murio Celli ; first appeared at the Metropolitan Opera House, New York, 1899, as leading mezzo-soprano ; has appeared at the leading opera houses of Turin, Modena, Trieste, Ferrara, Spezia, and Milan ; San Carlos, Lisbon ; Lirico, Rio de Janeiro; Imperial Opera House, Vienna ; Imperial Opera House and Conservatoire, St. Petersburg ; Waldorf Theatre and Covent Garden, London. Created the *rôle* of Candia della Leonessa in the opera " La Figlia de Loris," music by Franchetto, libretto by d'Annunzio, at La Scala. Has sung before the King and Queen of Italy, the King and Queen of Portugal, the Duke and Duchess of Connaught, etc. *Agent :* Damian de Quevedo, Via Bigle, 26 Milan.

DEFANIO, Desiré, violinist, composer and conductor ; *b.* Ghent, 1885 ; *s.* of François Defanio, merchant, and his wife Thérèse ; was prepared for the musical profession in Ghent, Brussels and Paris ; first appeared as a solo violinist at a concert at Ghent ; has played at concerts or given recitals at Antwerp, Brussels, Paris, London ; is director of the choral section of the Société Royale des Ouvriers Réunis of Ghent ; his compositions include string quartet, concerto for violin, songs and violin pieces ; claims to be the inventor of a new and simplified system of teaching music.

DE FÉO, CARLOTTA, singer ; *b.* Rome ; *d.* of late Michele de Féo, president of Court of Appeal, and the late Carlotta de Féo, daughter of the pianist Felice Moresco and of the Marchioness Speroni ; prepared for the musical profession in Italy under Mme. Landi and Signor de Giorgio, and in Paris under Mme. Mathilde Marchesi ; first appeared in Paris with the Bach Society, 21 Mar., 1906, as soloist ; other engagements include the Société de Concerts d'Instruments Anciens, Paris, 4 April, 1906, and her own recital at Bechstein Hall, 9 May, 1907. *Agent :* N. Vert, 6 Cork Street, W.

DE KOVEN, Reginald, conductor and composer ; *b.* Middletown, Conn., U.S.A., 1859 ; *e.* Oxford University, England ; graduated Mus.Doc. ; studied music abroad and has composed many light operas and musical pieces that are very successful in the States. Is conductor of Washington Symphony Orchestra and owner of Lyric Theatre, New York City.[1] *Address :* Knickerbocker Club, New York City, U.S.A.

DE LARA, Adelina, pianist, composer and teacher ; trained at the

[1] (Vide *Who's Who in the Theatre.*)

Conservatorium, Frankfort, under Mme. Clara Schumann and Prof. Ivan Knorr, director of the conservatorium; has played at the Philharmonic, Crystal Palace, Saturday Popular and other famous London concerts, besides making many provincial, foreign and colonial tours, including Australia; played by command before Their Majesties King Edward and Queen Alexandra and King George and Queen Mary, when Prince and Princess of Wales. Retired from the public platform about three years ago and settled in France as a composer. Her best known work is a Song-cycle "Rose of the World," sung by Sig. Caruso.

DE LARA, Isidore, composer; *b.* London, 9 Aug., 1858; brother of Frederic De Lara; commenced to study the piano at the age of ten under the late H. Aguilar; at thirteen made his first appearance before the public and continued to play at many recitals; at fifteen went to Milan, where he studied at the Conservatoire under Mizzucato for composition and Lamperti for singing; he remained in Italy for three years, securing the Grand Prix for composition; returning to England he soon became known both as a singer and composer of songs, among the best known of which is "The Garden of Sleep"; he has also composed operas including "The Light of Asia," originally a cantata, but converted at M. Maurel's suggestion into an opera, and produced at Covent Garden in 1892; other operas by Mr. De Lara include "Moina," "Kenilworth" and "Messaline," the last mentioned being produced at Monte Carlo, where he lived for some time, and enjoyed the friendship of the Princess of Monaco.

DE LUSSAN, Zelie, operatic contralto; *b.* in New York City; *d.* of Count de Lussan and Eugénie de Lussan. She is of French origin, and comes of a family notable for its vocal abilities. Her mother was at one time famous as a vocalist, and commenced the musical instruction of Zélie when she was only five years old. She made her first public appearance at the age of nine at a charity concert in New York. For some years after this she took part in several concerts, until she was engaged for the Wagner Festivals in America. Her first appearance on the operatic boards was made with the Boston Ideal Opera Company, in the part of Arline in "The Bohemian Girl." She was so successful that she was engaged by the English Opera Company, and sang through the States the principal *rôles* in "La Fille du Regiment," "Carmen," "L'Elisir d'Amore," "Faust," "La Reine Topaze," "Giralda" and "Les Mousquetaires de la Reine." Col. Mapleson heard her sing as Carmen and engaged her to come to Europe. She made her first appearance in London at Her Majesty's Theatre in 1889 as Marguerite in "Faust." She received offers to sing in Paris both at the Grand Opéra and the Opéra Comique, but preferred to return to England. She joined the Carl Rosa Company for a short time, but returned to Covent Garden under the management of Sir Augustus Harris and appeared as Carmen, her greatest impersonation, with the following powerful cast: M. Jean de Reszke, M. Lassalle, and Madame Melba. She also sang in "Carmen" with the late Signor Campanini, so she has appeared in this opera with two of the greatest tenors of the present generation. She achieved another success as Zerlina in "Don Giovanni," appearing with M. Lassalle and M. Maurel. She has also sung at the Opéra Comique, Paris, and the San Carlos Opera House, Lisbon. Her most recent operatic appearances have been with the Moody-Manners Company in "Carmen," in "Il Nozze di Figaro," as Cherubino, and other leading *rôles*. On three occasions Mdlle. de Lussan sang by command before Queen Victoria, appearing by Her Majesty's special request in "Fra Diavolo," "Carmen," and "The Daughter of the Regiment." She has also taken part in State Concerts at Buckingham Palace, and on numerous occasions the late King and Queen Alexandra personally congratulated her. Her favourite part is Carmen, which she has sung no less than 760 times, with forty-five Don Josés.

DELMAR, Georgina, operatic vocalist; *b.* Balham; *d.* of Delmar Cavendish, a member of the Duke of Devonshire's family; *e.* Bedford and Germany; *m.* H. Winsloe Hall, 1897; was prepared for the musical profession at the R.C.M., and studied singing in Belgium and afterwards in Paris with M. Bouhy; played in students' opera before the late Queen at Windsor; first appeared on the operatic stage at the Opéra Comique as a member of the chorus and understudy to *prima donna* in "Shamus O'Brien," 1896, playing principal *rôle* for a fortnight; was at the Royal Opera, Covent Garden, 1897-9; *prima donna* Carl Rosa Company, 1900; played leading *rôle* in Franco Leoni's "Ib and Little Christina," Daly's, 1903; has sung at all the principal London concerts, but has recently taken up light opera, playing Sans Gêne in "The Duchess of Dantzic" with Mr. George Edwardes' Company. Her favourite parts are Carmen and Sans Gêne. *Recreations:* Golf and motoring. Member of Acton Golf Club. *Address:* 50 Cheyne Court, S.W.

DEL RIEGO, Teresa, song-writer; *b.* London; *d.* of Miguel del Riego and Clara del Riego; *e.* at the Convent of La Sainte Union des Sacrés Coeurs, Highgate; studied the piano and composition with Mr. Sewell Southgate, London; is one of the most popular song-writers of the day, her songs "The Happy Song," "Life's Recompense" and "Oh, dry those Tears," having a great vogue. Among the famous artistes who have sung these and other compositions are Mmes. Albani, Clara Butt, Calvé, Donalda, Kirkby Lunn, Ben Davies, Kennerley Rumford, and many others. *Address:* 38 Chepstow Place, W. *Telephone:* 1801 Western.

DEMELLIER, Hélène, operatic soprano; *b.* Paris.; *e.* under Mme. Colonne, widow of the late Ed. Colonne, well-known orchestral conductor, of the Chatelet Theatre. Made *début* in 1905 at Opéra Comique in Charpentier's "Louise." Has appeared there annually since and at Royal Opera, Covent Garden (1911).

DE MUNCK, Ernest, violoncellist; *b.* Brussels, 21 Dec., 1840, his father being professor of the 'cello at the Brussels Conservatoire. He made his public *début* in 1849, and two years later played at the old Hanover Square Rooms, and at the Great Exhibition of 1851 in Hyde Park. His musical education was partly by his father and his father's friend and successor, A. F. Servais, at the Conservatoire. In 1855 he was solo 'cellist of Jullien's orchestra, and toured all over the United Kingdom, Belgium and Holland. In 1869 he played solos for La Société des Concerts du Conservatoire in Paris, only two other foreigners having been similarly honoured. Later, in 1869, he played at a concert of Ella's London Musical Union. In 1870 de Munck left Paris on the outbreak of the war, and became "Kammer-virtuos" to the Grand Duke of Saxe-Weimar. Here he became known to Wagner and Liszt, and was engaged as first 'cellist for the opening of the famous Bayreuth Theatre, an engagement which he was unhappily prevented from fulfilling. He also became intimate with Raff, Tausig, von Bülow, and other musicians whose names have become historical. He has played several times at the Royal Opera House in Berlin, on two occasions before the Emperor and the Court, including Bismarck. In 1872 he was engaged for the Gewandhaus at Leipzig, and created a sensation by reviving Haydn's Concerto in D in its original form. In 1877-8 he played under Richter at the Vienna Philharmonic Concerts. In 1879 he married Carlotta Patti, sister of Adelina Patti, and herself a soprano singer with a voice of extraordinary beauty and compass. He had been with her on a concert tour through Austria and Italy. After their marriage they toured through America, India, China, Australia, and Egypt. In 1899 M. de Munck suffered the heavy loss of his wife's death, and came to live in London. He has played at all the principal English concerts, and was for many years engaged as a teacher at the G.S.M. and elsewhere. *Address:* 16 Warrington Crescent, Maida Vale, W.

DENYN, Josef, carilloneur; *b.* Belgium; and official carilloneur to the City of Mechlin. Famous in his native country and elsewhere as the greatest living exponent of a rare and beautiful form of musical art.

DENZA, Luigi, composer and professor of music; *b.* Castellamare del Stabia, Italy, 1846, his father a well-known musical amateur and friend of Rossini, Rubini and Lablache. At the age of sixteen he entered the Royal Conservatoire at Naples, gaining a free scholarship at the end of his first year, which was renewed for five subsequent years; studied composition under Mercadante and Serrao, the piano under Valente and Russo, and singing under Scafati and Guercia; among his fellow-students were Tosti, Esposito, Martucci and Caraciolo; after six years at the Conservatoire he was (1866) appointed sub-professor; and in 1876 his opera "Wallenstein" was produced at the Théâtre del Fondo, Naples; the following year conducted a concert at the French Embassy, Rome, the King and Queen of Italy being present; in 1879 he came to London, and in 1883 decided to make it his permanent home; his famous song, "Funiculi Funicula," of which over half-a-million copies have been sold, was composed on the occasion of the opening of the railway up Mount Vesuvius in 1880; originally a Neapolitan dialect song, it has been arranged in well-nigh every conceivable form, and translated into the language of every civilised nation. Signor Denza has written over 600 songs in different languages, and his settings of English words are fully as popular as his Italian and French songs; his English songs include "Come to me," "Call me back," "River of Rest," "Marguerite," "Had you but known," "Your Voice," "Sweetest Eyes," "The Rose Enchanted," "May Morning," "Love in the Valley," and he has also written numerous duets, part songs, and two cantatas for soprano and contralto voice: "The Garden of Flowers" and "In Arcady." Signor Denza is married to Miss Leila Dufour, a well-known contralto vocalist, formerly his pupil; in 1898 he was appointed Professor of Singing at the R.A.M., and is a Director of the L.A.M., and has also a very large private connection of pupils. He is a Chevalier to the Crowns of Italy and Spain. *Address:* 16 Abercorn Place, N.W.

DE PACHMANN, Vladimir, pianist; *b.* Odessa, 27 July, 1848; *s.* of Vincent de Pachmann, an Austrian Professor of Roman Law, also a musical amateur of considerable ability and writer of a treatise on harmony, who, moreover, had been on terms of intimacy with Beethoven and Weber, having lived with the latter for two years. At the age of six young Vladimir began to learn the violin, and from that age until he was ten his father gave him continuous instruction on the instrument, while he supervised his studies in harmony and thorough-bass. In 1858, feeling a predilection for the piano, Vladimir commenced to study that instrument, still under his father's guidance, and practising assiduously. At the age of eighteen he was sent to the Conservatoire at Vienna, where he remained for two years, receiving instruction on the piano from Prof. J. Dachs and studying counterpoint with Prof. Brunckner. He took the first prize, a gold medal, for proficiency on the piano, and in 1869 returned to Russia. At Odessa de Pachmann gave his first recitals under the patronage of the aristocracy of the city with much *éclat*, and about this time he met Carl Tausig, the great pianist, by whose marvellous technique he was so much impressed that he abandoned public performances for some time and devoted himself to further practice and study. In 1878 he went to Leipzig, and played with great success at the celebrated Gewandhaus Concerts under Carl Reinecke, and also gave numerous recitals. He felt, however, that there was still something to acquire, and accordingly returned to Vienna and resigned himself to further study. Yielding at length to the requests of Prince Hohenlohe and others, he reappeared at Bosendorfer's Salon in Jan., 1882, all the musical notabilities of Vienna being present. From Vienna he went to Paris, and gave two recitals

at the Salle Erard in April, 1882, and in the same year came to England and made his first appearance in London at one of Mr. Ganz's orchestral concerts at the St. James's Hall, the late Duke of Edinburgh being among the audience. He was hailed by the principal critics as a consummate player of Chopin, and it is as an exponent of that composer's music that he is best known and appreciated. He next undertook a long tour through England, Ireland and Scotland. He then went to Austria, and at a concert at Buda-Pesth was publicly embraced by Liszt after his performance of one of Chopin's sonatas. In April, 1884, de Pachmann married Miss Maggie Oakey, also an accomplished pianist, hailing from Australia, but the marriage was dissolved. De Pachmann has since made extensive travels all over Europe and America with unvarying success, confining his programme almost exclusively to the music of Chopin. *Agent:* Schulz-Curtius & Powell, 44 Regent Street, W.

DEREYNE, Fely, operatic soprano; *b.* at Marseilles, 1884; received musical education from Prof. Blasini in same place. *Début* at Marseilles Opera House and afterwards engaged at Nice. Toured in America with San Carlo Opera Company, singing in "Carmen" and "Pagliacci." First appeared at Covent Garden, 1907.

DE RESZKE, Edouard, operatic bass; *b.* Warsaw, 1856; member of a noble Polish family, whose tastes were essentially musical and artistic. At first intended for agricultural pursuits, but his brother Jean recognised the exceptional richness and sonority of Edouard's voice, and, taking him to Milan, placed him under the well-known teachers Stella and Alba. After four years' study in Italy with these professors and with Coletti at Naples, he proceeded to Paris and, having received further instruction from Sibriglia and his brother Jean, made his *début* in "Aida" as Radames, Verdi himself directing the first three performances. His success induced Massenet to engage him for the production of "Le Roi de Lahore" at La Scala, Milan; and after this he became world-famous, appearing in succession at Turin, Genoa, Trieste and Lisbon, after which he was appointed first bass at the Grand Opera, Paris, where he sang for several years in succession. He was also secured by Sir Augustus Harris, and with his brother became one of the principal attractions of the Italian Opera season in London. He visited Russia, together with Jean de Reszke, and repeatedly sang by request before the late Czar Alexander II at Gatchina, and also appeared at the opera houses of St. Petersburg and Moscow. The gifted brothers were special favourites of Queen Victoria, and frequently sang before her at Windsor. Like his brother he has now retired from the stage, and for the greater part of the year spends his time on the family estates in Poland.

DE RESZKE, Jean, operatic tenor; *b.* Warsaw, 1852, brother of Edouard de Reszke (*q.v.*). Began to sing as a boy, and at thirteen was heard in the choir of the church of the college where he was a pupil; originally destined for the bar, but his musical bent soon asserted itself. Commenced his study of singing at Warsaw with Professor Ciaffei, but at the age of nineteen was taken by his father to Bologna, where he heard Cotogni in Don Carlos. The performance of the great Italian baritone exerted a profound impression on the young artist, and making the acquaintance of Cotogni he accompanied him on a tour, visiting London and St. Petersburg, where he heard the best singers of his time, including Mario, Tamberlik, Graziani, Patti, Titiens and others. On the advice of Cotogni, he made his operatic *début* in the baritone part of the King in "La Favorita." But Cotogni was mistaken; nevertheless Jean persevered, and for some time appeared in a succession of leading baritone *rôles* at Drury Lane Theatre, and Grand Opera, Paris. Acting, however, on the advice of M. Sibriglia, he devoted himself to the cultivation of the upper range of his voice and abandoned the stage for a time, studying with Sibriglia for two years

before he made his reappearance on the operatic stage. At the end of that period he appeared at the Teatro Real, Madrid, in the tenor *rôle* in "Robert le Diable" with complete success. It was not long before he came to London and appeared under the banner of Sir Augustus Harris, and for several years afterwards he remained one of the principal attractions of the Italian Opera season, singing with his brother in a long succession of memorable performances of grand opera, including not only the masterpieces of the Italian and French schools, but also several of Wagner's operas, including "Lohengrin," the "Meistersinger," and "Tristan and Isolde," and "Siegfried." In addition to annual appearances in London he was principal tenor at the Grand Opera, Paris, and in New York. Massenet composed "The Cid" especially for him, and Gounod superintended the revival of "Romeo et Juliette," in which he took the hero. M. Jean de Reszke retired from the stage a few years ago, and he resides in a beautiful house in Paris, close to the Bois de Boulogne. He has given valuable assistance to several young English and American vocalists, and occasionally gives concerts and performances in his private theatre for the purpose of starting them on a musical career. He is married to la Comtesse Maria de la Goulaine. His principal recreations are riding, shooting and golf, and breeding horses. He has been the recipient of numerous orders and distinctions from European rulers, including the M.V.O. *Address:* 51 Rue de la Faisanderie, Bois de Boulogne, Paris.

D'ERLANGER, Baron Frederic, composer; *b.* Paris, 29 May, 1868, his father being a German banker and his mother an American; studied in Paris under Anselm Ehmant; an album of songs by him was published before he was twenty-one after which he came to London and was naturalized as an Englishman; his compositions include three operas: "Jehan de Saintré," produced at Aix-les-Bains in 1894; "Inez Mendo," produced at Covent Garden, 1897; and "Tess of the d'Urbervilles, produced at San Carlo, Naples, and Covent Garden, 1911; he has written largely for the orchestra, his "Suite Symphonique" having been produced at the Covent Garden Promenade Concerts in 1895; his quintet for piano and strings was played at the St. James's Hall in 1902, and a violin concerto was first performed by Herr Kreisler at a Philharmonic Concert in 1902; he has also written string quartets, a sonata for violin and piano, and other works, including numerous songs.

DESTINN, Emmy, soprano; *b.* at Prague in Bohemia, 20 Feb., 1878; *d.* of Emmanuel Kittel. She began her education as a violinist under Lachner. From 1892 to 1898 studied under Maria Loewe-Destinn, whose name she adopted. In 1898 engaged at the Royal Opera House, Berlin, and in 1901 she sang the part of Senta at Bayreuth. In 1904 she first appeared as Senta in the "Flying Dutchman" and Nedda in "Pagliacci" at Covent Garden. Created part of heroine in Puccini's "Madame Butterfly" and Tatiana in "Eugène Onégin." She herself places the character second in interest to that of Senta among her favourite operatic *rôles:* Aïda, Santuzza, Nedda, Armide, Venus, Elsa, and Maddalena in "Andrea Chénier." Her hobby is writing and versifying, collecting rare books and beautiful bindings.

DILLINGHAM, Lilian, soprano; *b.* Skipton, Yorks. Studied solo singing with H. Chilver Wilson in London, and Frank Davidson at Keighley. Sang "Angelus" from "Elijah" at Town Hall, Leeds, 1910, when she met with a striking success, and received warm congratulations of Mmes. Clara Butt and Agnes Nicholls. Has since appeared at many good provincial concerts. *Address:* Imperial Concert Agency, 524 Birkbeck Bank Chambers, Holborn. *Telephone No.:* 5378 Holborn. *Telegraphic address:* "Shylock, London."

DILYS-JONES (Miss), operatic contralto; *b.* Wales; received musical

training in London; made her *début* at Covent Garden Theatre, in 1911, during the autumn performances of Wagner's "Ring," when she took some of the minor *rôles:* Rossweisse in "Die Walküre," etc. She owes this to Dr. Richter's interest in her very promising career.

DOCKER, F. A. W., organist, pianist, conductor and composer of Church music; *b.* in London, 14 Aug., 1852, his father, Mr. Edward Docker, being an ironfounder in Staffordshire; *e.* at St. Andrews, Wells Street, and at the age of twelve an articled pupil of the late Sir Joseph Barnby; also at the R.A.M. under Sterndale Bennett, W. H. Holmes, Dr. Steggall and Sullivan. Made his first appearance in 1869 at Exeter Hall as organist to the Oratorio Concerts, with Sir Joseph Barnby as conductor. Has been organist and choirmaster at St. Andrews, Wells Street, since 1871. Was conductor of the Handel Society, 1882, and received the congratulations of H.M. King Edward (when Prince of Wales) on a performance of the Society in 1884; Kyrle Society, 1886; and various London choral societies. Appointed professor of the organ at the G.S.M., 1895. Examiner at the R.A.M., and Examiner and Lecturer at Trinity College, and F.R.A.M. Mr. Docker's hobbies include architecture, history and biography, walking and playing cricket. Is a member of the Royal Academy Club. *Address:* Okeford, Sudbury, Harrow.

DODGE, Elizabeth, soprano; *b.* near Boston, U.S.A.; *d.* of Rufus Dodge, by his wife Caroline Bartlett Smith; *e.* at Salem, Massachusetts and Boston; prepared for musical profession at New York and Paris; first appeared professionally at New York, at a concert at the Waldorf Astoria Hotel. Her principal engagements include Bach Orchestral Concert, New York, 1899; Mendelssohn Club, Orange, New York, 1899; Apollo Club, Philadelphia, 1899; tour through Southern States, 1900, since which she has frequently sung at concerts and in salons in Paris and London, including the American Embassy, 1906. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

DOHNANYI, Ernst Von, pianist; *b.* Pressburg, Hungary, 27 July, 1877; early musical training from his father; at the age of eight was under Carl Forstner, organist of Pressburg Cathedral, remaining with him for nearly nine years; he then entered the Royal Academy of Music at Buda-Pesth; under H. Thoman and Hans Kossler he had already composed numerous pieces, principally for orchestra and stringed instruments, and at Buda-Pesth his Symphony in F was produced in 1897 and awarded the King's prize; the same year received instruction from Eugend D'Albert, and a little later made his first appearance at Berlin, and subsequently at Vienna; has since played throughout Germany, Austria and Hungary, and subsequently came to England, making his first appearance at a Richter concert at the Queen's Hall, playing Beethoven's concerto in G Major, October, 1898; in 1899 he visited the United States, and has since occasionally appeared in England at comparatively rare intervals; since 1908 has been professor of piano at Royal High School of Music at Berlin, and has written largely for his own instrument; compositions include a quintet for piano and strings, first performed in Buda-Pesth in 1895, symphony, "Zrinyi," performed at Buda-Pesth and winning the King's prize, five piano pieces including a charming intermezzo and a scherzo, a pianoforte concerto, variations on a theme for the piano; a string quartet, first performed in London, 1889; a sonata for 'cello and piano, a symphony in D Minor, and other pieces for violin and piano.

d'OISLY, Maurice, operatic tenor; *b.* 2 Nov., 1882, at Tunbridge Wells; *s.* of Georges Maurice and Emma d'Oisly, *née* Stevens; *e.* at Wellingborough Grammar School and Collège de Blois, France; musical education by M. Maurice Noel at Blois, and at R.A.M. by Matthay (piano) and Fred King (singing). Made operatic *début* at Covent Garden, London, Jan.,

1909, in "Die Meistersinger." Has appeared there every season since; also Glasgow Orchestral Concerts (1910-11), Ostend Kursal (1911), Hallé Concerts (1911-12), Liverpool Philharmonic (1911-12), etc. *Favourite part:* Rudolfo in "La Bohème." *Recreations:* Riding and swimming. *Address:* c/o Imperial Concert Agency, 524 Birkbeck Bank Chambers, Holborn, London. *Telephone:* 5378 Holborn.

DOLMETSCH, Hélène, 'cellist and viol da Gamba; *b.* 14 April, 1880 at Nancy, France; *e.* partly in London and partly in Germany. Made her *début* in 1887 as a child 'cellist at Marlborough Rooms, London. *Address:* 80 Knollys Road, Streatham, S.W.

DONALDA, Pauline (Lightstone), soprano; *b.* Montreal, Canada, 5 Mar., 1884; *d.* of Michael Lightstone, manufacturer, by his wife, Fanny Goldberg; sister of Dr. Lightstone, who served in American-Cuban War and the South African campaign, as Red Cross surgeon; *e.* Royal Victoria College, Montreal, where she also received her preliminary musical training; this was followed by two years' private tuition under M. Edmond Duvernoy, Professor at the Paris Conservatoire; first appeared at Nice, 30 Dec., 1904, in the *rôle* of Manon in the opera of that name by Massenet. Her principal engagements since then have been at the Théâtre de la Monnaie, Brussels, the Royal Opera, Covent Garden; *début,* May, 1905, as Micaela in "Carmen," where she has made several most successful appearances, and the Grand Opera, Paris, 1907 *et seq.* During her appearance at the Royal Opera, Covent Garden, 1906, she was married to the popular French tenor, M. Seveilhac. Her *nom de théatre* is a local term used for the students of the McGill College, Montreal, after its founder, Lord Strathcona, whose Christian name is Donald. Her favourite parts are Marguerite in "Faust" and Mimi in "La Bohéme." *Agent:* N. Vert, 6 Cork Street, W.

DONALDSON, Sir George, Kt., well-known musical amateur and art patron, presented collection of musical instruments to R.C.M.; is a Director of the R.A.M., Chevalier of the Légion d'Honneur in France, and a Knight in Germany. *Address:* Union Club, Brighton.

DOPPLER, Arpad, composer and conductor; *b.* Pesth, 5 June, 1857; *s.* of Carl Doppler, a well-known flautist; studied at the Conservatoire, Stuttgart, and is now a professor there; went to New York, 1880, and was a professor of the piano at the Grand Conservatorium; three years later he returned to Stuttgart, where he was subsequently appointed chorus-master and assistant conductor at the Court Theatre; his compositions include an opera, a festival overture, orchestral pieces and a quantity of piano music and songs. *Address:* Royal Court Theatre, Stuttgart.

DORLY, Zorah, operatic soprano; *b.* Naples. Studied piano when eleven years of age at Milan. In 1907 began studying singing in Paris. In 1908 made *début* at Marseilles as "Mme. Butterfly"; was later engaged at Monnaie, Brussels, beginning with Manon and including in her *répertoire* both "Faust" and "Madame Butterfly."

DOUTHITT, Wilfrid, baritone; *b.* 18 Mar., 1888, at Belgravia; *s.* of John R. Douthitt; trained for musical profession by Clara Novello-Davies; began as an architect, eventually took up music. Has sung at Cardiff, Norwich, and Birmingham Festivals, Liverpool Philharmonic, etc., etc. Was engaged as principal at London Opera House and in performance of "Everywoman," Drury Lane, 1912. *Address:* Chatham House, George Street, Hanover Square, W.

DOW, Clara, soprano; *b.* King's Lynn, Norfolk, 1883; *e.* at R.C.M. under late Henry Blower; first appeared Savoy Theatre, 1907, in "Gondoliers"; took title-*rôle* in "Patience," 1907, and principal soprano in many other Gilbert and Sullivan operas.

DRACH, Paul, conductor, chorus-master at Royal Opera, Covent Garden,

where he also conducted once or twice during 1912 season; conductor at Stuttgart Opera House.

DRAPER, Charles, clarinettist; *b.* at Odcombe, Somerset, in 1869, the brother of Mr. Paul Draper, who coached him for his profession till he gained an open scholarship for five years at the R.C.M. Made his first professional appearance at Penarth in 1879; was principal clarinet two years at the Crystal Palace, and is a member of Philharmonic, Leeds Festival and Three Choirs Festival orchestras; one of the founders of the New Symphony Orchestra, professor at the R.A.M. and G.S.M., and a member of the King's private band; produced Stanford's Clarinet Concerto at Philharmonic Concert. Mr. Draper married Miss Eliz. Carrington in 1895. *Address:* 40 Clarendon Road, Putney, S.W.

DRDLA, Frans, violinist and composer; *b.* Saar on 28 Sept., 1868; *e.* under Prof. Ed. Helmesberger of the Conservatorium, Vienna (violin), Prof. Krenn (counterpoint and composition), Prof. Zottman (piano); gained the first prize and the Society's gold medal; joined the Vienna Opera Orchestra for three years, afterwards as leader of orchestra of the Theater a/d Wien, then bandmaster of the Carl Theater; was successful as concert player at Vienna, the principal provincial towns of Austria and abroad; has composed many violin pieces played in public by Kubelik, Elman, etc., also numerous songs of merit. *Address:* Vienna IV, Kleine Neugasse 10.

DRESCHER, Karl Wilhelm, conductor; *b.* Vienna, 12 Dec., 1850; studied at the Vienna Conservatorium; started life as a chorus boy at the Vienna Opera House; afterwards joined Philipp Fahrbach's orchestra, that of Johan, Josef, and Ed. Strauss, and that of the lamented "Komische Oper." Became bandmaster of his own band in 1874; has been decorated with numerous orders and medals. Composed over 200 works of the light Viennese type. Well known in England and the United States of America on account of several "Salon Orchestras" which play under his flag. *Address:* Vienna V, Kettenbrückenstr 15.

DRESSEL, Dettmar, violinist; *b.* London, 1880; *s.* of Richard Dressel and Lina Schulz; his father was a professor of the piano at the G.S.M., who had been forced to leave Paris at time of Franco-German War; *m.*, 1907, Amelie Thulstrup, of Stockholm; *e.* Weimar; studied under August Wilhelmj and later with Ysaye; first appeared at the St. James's Hall, 1898, as solo violinist; toured Ireland and the provinces 1899; gave his own recital at St. James's Hall; has also played at the Queen's Hall and Albert Hall concerts; toured in Germany 1902-3; he was commanded to play to Queen Carola of Saxony; in later years he has toured all over Europe; he has now settled in London, where he devotes a certain amount of time to talented pupils. Wilhelmj presented him with his own concert bow when he made his *début*. *Recreations:* Chess and billiards. *Agent:* L. G. Sharpe, 61 Regent Street. *Address:* 51 Edith Road, West Kensington, W.

DRESSEL, Otto, pianist; *b.* London, 16 April, 1880; *s.* of Richard Dressel (*q.v.*). Mr. Otto Dressel was educated at Weimar and under his father, and also studied in Chicago under Arthur Friedheim. He made his *début* at Steinway Hall in 1903. Appointed professor of the G.S.M. on the death of his father in 1904. Brother of Mr. Dettmar Dressel, violinist (*q.v.*). *Address:* 51 Edith Road, West Kensington, and G.S.M. *Agent:* L. G. Sharpe, 61 Regent Street.

DREVER, Constance, actress, operatic and concert vocalist; *b.* Coonoor, Neilgherry Hills, Madras; *d.* of late Col. W. S. Drever, C.S.I., Madras Staff Corps; *e.* Brussels and Paris; studied with Mons. Tequi, Signor Panzani, Odoardo Barri, and Edwin Wareham; first appeared on stage in "The Princess of Kensington" at Savoy Theatre, 1903, as principal soprano and made a great success; went back to Paris to study, and at the latter end of 1905 she was engaged to sing on the George Alexander

Recital Tour, and appeared in the title-*rôle* of "Amasis" on tour, 1907, and in "Merry Widow" at Daly's, 1908; in revival of "Dorothy" at New Theatre, 1908; appeared at Apollo Theatre, Paris, 1909, in title-*rôle* of "Merry Widow," and at Lyric Theatre, 1910, as Nadina in "Chocolate Soldier," making an enormous success, the piece running throughout 1911; Dec., 1911, as Countess Rosalinda in "Nightbirds"; in 1912 as Tatiana in the "Grass Widows" at Apollo Theatre, London, and as Lady Babby in "Gipsy Love" at Daly's Theatre. *Recreations:* Tennis, yachting, and golfing. *Address:* Daly's Theatre, W.C.

DUBOIS, Théodore, composer; *b.* Rosnay (Marne), 1837; entered the Paris Conservatoire in 1854, studying under Thomas, and obtained numerous prizes for harmony, etc., finally gaining the Prix de Rome in 1861; was *accompagnateur* at the Invalides (1855-58); *maître-de-chapelle* at St. Clotilde (1863-68), where he succeeded César Franck; *maître-de-chapelle* at the Madeleine (1868-75) under Saint-Saëns, whom he succeeded as organist, remaining there until 1896; was Professor of Harmony at the Conservatoire (1871-91), and succeeded Délibes as Professor of Composition (1891-96); member of the Institute (1894), and succeeded A. Thomas as Director of the Conservatoire (1896-1905); elected member of the Academy of Fine Arts, in 1894, in succession to Gounod. Principal works are the oratorio, "Les Sept Paroles de Christ," first performed at St. Clotilde (1867), and known all over the world; "La Guzla de l'Emir" (opéra-comique); "Paradis Perdu," oratorio, 1878; opera, "Le Pain Bis" (1879); "La Farandole," ballet (1883); "Aben Hamet," opera (1884); "Xavier," opera (1895); "Messe Pontificale" (1896); piano concerto (1897); violin concerto (1898); "Messe de St. Remi" (1900); "Symphonie française" (1907); trio for violin and 'cello (1911); besides a great number of other works and treatises upon music. M. Dubois is Commander of the Legion of Honour. *Address:* 201 Boulevard Péreire, Paris.

DUESBERG, Nora, violinist; *b.* in Vienna; *d.* of well-known Austrian violinist, Herr August Duesberg and the pianist Natalie Duesberg. Early instruction was given by her parents and at eleven years of age she made her *début* in the Musikverein Hall, Vienna. One year later she became a pupil of Sevcik and entered the Meisterschule. Before leaving she gained the highest or State Diploma; visited England, 1911, with Herr Sevcik.

DUKAS, Paul, composer; *b.* in Paris of French parents, 1 Oct., 1865; when he was fourteen, began to show signs of his future eminence as a musician; *e.* at the Lycée Charlemagne and for music at the Paris Conservatoire, which he entered at the end of 1881, as a pupil of Mathias (piano), Dubois (harmony), and Guiraud (composition); in 1886 he took a first prize for counterpoint and fugue, and in 1888, he was awarded the second Grand Prix de Rome for his cantata "Velléda." Not having gained the Grand Prix itself, he left off writing for a time to take up his military service; his *début* as composer was made by an orchestral overture "Polyeucte," performed at the Lamoureux Concerts, 1892; in 1895 he assisted Saint-Saëns to finish the score of "Frédégonde," an opera left incomplete by his master Guiraud; in 1897 appeared his "Apprenti-Sorcier," a Symphonic Scherzo that has achieved fame in this country and elsewhere; his other major compositions include a ballet, "La Péri," 1911, "Ariane and Barbe Bleue," a musical tale in three acts to a libretto by Maeterlinck, 1907, first seen at the Opéra Comique. M. Dukas has contributed regularly to various periodicals, including the *Courrier Musical* and the *Revue Hebdomadaire*; he was created chevalier of the Legion d'honneur in 1906, Prof. of the orchestral class and member of the teaching Council at the Conservatoire, 1909.

DUNHILL, Thomas Frederick, composer, pianist and teacher; *b.* Hampstead, 1 Feb., 1877; *e.* at St. John's Wood and at Kent College,

Canterbury. Became a student at the R.C.M. in 1893; gained composition scholarship, 1897; studied with Franklin Taylor and Sir Charles Stanford. For nine years pianoforte professor at Eton College. Examiner for Associated Board, in which capacity he has twice visited Australasia. Founded in 1907 the Thos. Dunhill Concerts of British chamber music, a series of which have been given annually at Steinway Hall. Principal compositions: "Valse Fantasia," for flute and orchestra (Crystal Palace), "Comrades," song, baritone and orchestra (Worcester Festival, 1905), "Capricious Variations" for 'cello and orchestra (Queen's Hall, 1911), "The Wind among the Reeds" songs, tenor and orchestra (Philharmonic Society, 1912); several quintets, quartets, trios, etc.; lectures on musical subjects. Appointed Professor of Harmony and Counterpoint at the R.C.M., 1905. *Address:* 17 Frances Road, Windsor

DUNN, John, solo violinist; *b.* 16 Feb., 1866, at Hull, the son of Robert Pickering Dunn and his wife *née* Rose Hannah Baxter; *e.* privately and for music in first instance by his brother, who was leader of the Hull Theatre Orchestra. Was sent at 12 years of age to Leipzig Conservatorium, where he studied under Henry Schradieck for violin, and Richter and Jadassohn for harmony and counterpoint till he was 15 years old. Made his *début* in 1875 at Hull in one of the Baker Street Saturday Evening Concerts. Seven years later made his first appearance in London at Covent Garden Proms. (Oct., 1882). Has since played at most of the leading concert societies in the United Kingdom, including the London Philharmonic Society. Was the first artist to introduce the Tschaikovsky concerto in London and was at once recognised as one of the leading violinists of the day, a distinction he has since maintained. Has written a violin concerto (unpublished), and some violin pieces and cadenzas to the Beethoven concerto, etc. *Recreations:* Cycling and walking, boating, etc. Member I.S.M. and of Arts and Dramatic Club. *Address:* 3 Nottingham Mansions, London, W,

DYKE, Spencer, violinist; *b.* Cornwall, 1880. Won a silver medal, presented by the late Duke of Saxe-Coburg, at the age of ten. At seventeen won the Dove Scholarship at R.A.M. Studied under Hans Wessely, also winning the R.A.M. club prize, and on leaving the R.A.M. in 1901 was made an associate and later on a professor. Mr. Dyke has appeared at the principal London Concerts, and has a large teaching connection. He is a member of the Wessely Quartet, and has written some pieces and studies for his instrument. *Address:* Studleigh, Heber Road, Cricklewood, N.W. *Telephone:* 28 Willesden.

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EAMES, Madame Emma, operatic soprano; *b.* Shanghai, 13 Aug., 1867; of American parentage, her father practising as a lawyer in the International Courts at Shanghai. Received her earliest musical training from her mother, and when her parents returned to Boston under Miss Clara Munger. After two years with Miss Munger was taken to Paris by her mother and placed with Madame Mathilde Marchesi. She next went to Brussels in order to commence her professional career. The opportunity not presenting itself for her to appear as a *prima donna* she was dissuaded by M. Gevaert, the director of the Brussels Conservatoire, from appearing in a secondary part. Accordingly she returned to Paris, where she was engaged to appear at the Opéra Comique, but in consequence of delay obtained the cancellation of the contract, and taking the place of the *prima donna*, who was temporarily indisposed, appeared at the Grand Opera on 13 Mar., 1889, as the heroine in "Romeo et Juliette," with enormous success. The success she achieved on her initial performance was confirmed by her subsequent impersonation of

Marguerite in "Faust." Made her first appearance in this country as Marguerite at the Royal Italian Opera, Covent Garden, 7th April, 1891, and was retained as *prima donna* throughout the season, appearing, among other operas, in "Lohengrin" as Elsa and as the heroine of "Otello." At the close of this season she was married to Mr. Julian Story, a well-known painter, and son of the celebrated sculptor Mr. W. W. Story. A few months later she sailed with her husband for America, where she appeared in grand opera under Messrs. Abbey and Grau, together with the brothers de Reszke and other celebrated artists. In Boston she sang in the Masonic Hall before an audience of over eight thousand people, in a recital of "Faust," with the MM. de Reszke. At New York Madame Eames sang in "Romeo," "Faust," "Lohengrin" and "Cavalleria Rusticana." Returning to London for the season in 1892, she appeared in her favourite *rôles*, and added to her *répertoire* the Countess in "Il Nozze di Figaro," and the heroine in "La Luce del Asia" by de Lara. For several seasons after this sang regularly at Covent Garden, and visited America for the opera season; of late years has not appeared in London. For many years past she has resided with her husband in Rome, or at their country house at Vallambrosa. She also visits Paris every year. *Address:* Torre de Campiglioni, Vallambrosa, Italy; and 7 Place des États Unis, Paris.

ECKHOLD, Herman Richd., conductor; *b.* Schandau, Saxonia, Germany, 1855; *s.* of Reinhard Eckhold; *m.* Clara Vogel of Dresden, 1878; *e.* at Dresden Conservatorium, 1867-1871. First appeared at Dresden as Kammermusikuo, 1870; formerly held positions as Königl. Sächs. Kammermusikus, Grossherzl, Oldenberg; Hofconcertmeister and conductor of opera at Mayence, also member of the Wagner Festspielhaus Orchestra, Bayreuth; his compositions include chamber music, concerto for violin and and orchestra, concerto for 'cello and orchestra, sinfonietta for wood instruments and two horns, opera in one act, "Biondella," and a number of songs, etc. He came to England as principal conductor of the Carl Rosa Opera Company in 1894; joined the Grau-Savage Opera Company in America as principal conductor, 1900; since which he has held the position of principal conductor of the Moody-Manners Opera Company. His favourite occupation is conducting operas by Wagner. *Address:* 17 Martin Luther Strasse, Dresden; and Moody-Manners Stores, Hendon, Middlesex.

EDGAR, Clifford Blackburn, well-known amateur musician; received musical training at G.S.M. and at Owens College, Manchester; B.Sc., Manchester, 1882; Mus.B., (Lond.) 1889. Representative of Graduates of Music on Senate University, London; Vice-President of Musical Association; Senior Warden of Worshipful Company of Musicians; Member English Committee, International Musical Society, President Richmond Philharmonic Society since 1896. *Address:* Wedderlie, Queen's Road, Richmond, Surrey.

EDMUNDSON, Osborne, pianist and teacher; *b.* St. Helens, Lancashire, 2 Feb., 1868; *e.* Leipzig Conservatoire, where he studied pianoforte with Johannes Weidenbach and Reinecke and composition with Jadassohn; subsequently he studied solo pianoforte with Stavenhagen and Professor Martin Krausse; received his early musical education from his father, an excellent amateur; afterwards studied the piano under Dr. R. W. Crowe, from the age of eleven to sixteen, at Liverpool; then at Leipzig from 1886 to 1892; played at various concerts in the North of England as solo pianist when quite young; made several appearances in Leipzig; organist at the Congregational Chapel, St. Helens, when fifteen years of age; has given many recitals; is prizeman of the Leipzig Conservatoire, where he obtained his diploma; succeeded Herr Adolph Krausse, April, 1900, as Director of the German Institute of Music, Liverpool; has frequently appeared as solo pianist in Liverpool; compositions include pianoforte pieces, songs, cantata, "The

Captivity"; also anthems and part songs. *Recreations:* Chess and fishing. *Address:* 46 Bedford Street, N. Liverpool.

EDVINA, Marie Louise Lucienne Juliet, operatic soprano (Hon. Mrs. Cecil Edwardes), (*née* Marie Louise Martin) of French-Canadian birth; *b.* Quebec; *d.* of F. X. Martin, of Vancouver, B.C.; *m.* 1901, Hon. Cecil Edwardes, third son of fourth Baron Kensington, and has two daughters; *e.* Convent of Sacred Heart, Montreal. Studied with Jean des Reszke, 1904-8. *Début* at Covent Garden as Marguerite, 15 July, 1908; and has since played title-*rôles* in Debussy's "Pelléas and Mélisande" and Charpentier's "Louise."

EDWARDS, Henry John, organist and composer; *b.* Barnstaple, Devon, 24 Feb., 1854; studied under his father, a famous organist of his day; and in 1874-7 under Sterndale Bennett (pianoforte and orchestration), George Macfarren (composition), and H. C. Banister (harmony); proceeded to Oxford, where he took the degree of Mus.Bac. (1876) and Mus.Doc. (1885); in 1886 succeeded his father as organist of Barnstaple Parish Church, a position he still holds. In 1896 was appointed conductor of the Exeter Oratorio Society; is a pianist as well as organist, and has frequently played at concerts in his own county; his oratorio, "The Ascension," was performed at the Western Counties Festival at Exeter in 1888, and his motet, "Praise to the Holiest," at the head of the Festival in 1891; he has also written a cantata, "The Epiphany," performed at Barnstaple in 1891 an oratorio ("The Risen Lord" regarded by its composer as his *magnum opus*), church services, anthems, numerous songs and part songs, and a triumphal march. Performed Covent Garden Promenade Concert, 1883. Is an Examiner for Associated Board; and is unmarried. Was appointed Past Grand Organist in 1905; member of the I.S.M. and Associate Royal Philharmonic Society. *Address:* Taw Vale Parade, Barnstaple.

EHRLICH, Rosa, violinist; *b.* 1896, in Constantinople of Galician parents, her mother being a violinist; made her first public appearance at seven years of age, when still a pupil at R.A.M., Buda-Pesth. In 1907 she began her studies with Sevcik at Prague, and in 1909 entered the Vienna Meisterschule, winning the school certificate at thirteen years of age She has played at concerts in Vienna and other large cities. Visited London with her master in 1911.

EIBENSCHUTZ, Ilona, pianist; *b.* Buda-Pesth, 8 May, 1873; first appeared as a child of six at Vienna, and travelled all over the Continent before she was ten years old; studied at the Vienna Conservatoire under Hans Schmidt, and was at Frankfort with Madame Schumann for four years; at the age of seventeen she recommenced her public career, playing at Cologne at the Leipzig Gewandhaus, and at the Richter Concerts in Vienna; made her first appearance in London at a Monday Popular Concert in 1891; she was for some time one of the leading pianistes of the day, but since her marriage to Mr. Carl Derenburg, in 1901, her appearances have been infrequent. She has recently appeared in London (Jan., 1913) with the Rosé Quartet.

EISDELL, Hubert Mortimer, tenor; *b.* 21 Sept., 1882, Hampstead; *e.* at public school and Caius College, Camb.; took B.A. 1904, and held Musical Exhibition four years. Trained by V. Beigall. Began life as science teacher, Toronto. First appearance in 1909 at Ballad Concert, Queen's Hall, and re-engaged each year since. Engaged also for Liza Lehmann tour through United States and Canada. *Hobbies:* Shooting, fishing, cricket, and tennis. *Address:* 128A Alexandra Road, St. John's Wood. *Telephone No.:* 4403 Hamp.

ELGAR, Sir Edward,[1] composer; *b.* Broadheath, near Worcester, 2 June,

[1] It is hoped that a future issue of this work will contain a fuller and authoritative account of the life and works of Sir Ed. Elgar who has most generously promised to undertake the revision of the article himself.

1857; *s.* of the late W. H. Elgar, formerly organist of St. George's, Roman Catholic Church, Worcester, and his wife (*née* Ann Greening) belonging to a Herefordshire family. Received his early musical education from his father, an excellent violinist, and father and son were at one time both members of the same orchestra, and played at the Three Choirs' Festivals. While still at school at Littleton, near Worcester, he sometimes acted as substitute for his father at the organ; at the age of twenty came to London and obtained a few violin lessons from the late Adolphe Pollitzer. In 1882 he visited Leipzig, and in same year was appointed conductor of the Worcester Amateur Instrumental Society; three years later succeeded his father as organist of St. George's Church, resigning in 1889. In 1889 married the only daughter of the late General Sir Henry G. Roberts, K.C.B., and came to London, where he lived until 1891, when he moved to Malvern. The first work that stamped him as a composer of distinction was "Scenes from the Saga of King Olaf," first performed at the North Staffordshire Festival (Hanley, 1896); previously to this he had composed nearly thirty pieces, which have since been published, including his popular melody "Salut d'Amour," the "Froissart" overture (1890), and the oratorio "Lux Christi," "The Black Knight," composed in 1893, and "Scenes from the Bavarian Highlands," 1896. In 1904 he took up his residence at Hereford, by which time his fame was fully established by his great work, "The Dream of Gerontius," first produced at the Birmingham Festival in 1900, and performed the following year at Düsseldorf, and in 1902 at the Lower Rhine Musical Festival; in 1903 the first and second parts of a trilogy, "The Apostles," was produced at the Birmingham Festival, while its continuation, "The Kingdom," was first performed in 1906. Since that date an endless stream of superb compositions has flowed from the composer's pen, many of which rank high among modern classics, and have spread the fame of English music far and wide among continental nations. Sir Edward Elgar received the honour of knighthood in 1904, and holds the degrees *honoris causâ* of Doctor of Music at Oxford, Cambridge, Durham, and Yale. *Address:* 42 Netherhall Gardens, Hampstead. *Club:* Athenæum.

ELLICOTT, Rosalind Frances, composer and pianiste; *b.* Cambridge, 14 Nov., 1857; *d.* of the Right Rev. Charles John Ellicott, formerly Bishop of Gloucester, her mother being an accomplished musician and vocalist, who established the Handel Society in London in 1882. Entered the R.A.M. at the age of seventeen, studying under Profs. Westlake and Wingham. Her compositions include cantatas, "Radiant Sister of the Day," Cheltenham, 1887, Bristol and Gloucester, 1888; "Elysium," Gloucester Festival, 1889; "The Birth of Song," Gloucester, 1892; "Henry of Navarre," for men's voices, Oxford, 1894; she has also composed several overtures, including Dramatic Overture, Gloucester, 1886; Concert Overture, St. James's Hall, 1886; a Fantasia in A minor, for piano and orchestra, Gloucester, 1895, also a quantity of chamber music, much of which remains unpublished. Elected A.R.A.M. in 1896. *Address:* 35 Great Cumberland Place, W.

ELLIOTT, Percy, violinist, composer and conductor; *b.* Dunstable, 31 Dec., 1870; *s.* of W. O. Elliott, J.P., manufacturer; *e.* privately; entered R.A.M., 1887; received bronze and silver medals for violin; appointed sub-professor of violin and awarded certificate; first appeared as solo violinist St. James's Hall Concerts; toured provinces as musical director, 1901; South Africa, tour for twenty months, 1903-4, as musical director, successively with Mouillot and De Jong, B. and F. Wheeler, Robert Brough, etc.; composer of numerous songs, including "A Sprig of White Heather," "My Dainty Cigarette," "Sleep and Forget," "Sweetest and Dearest" (latter being composed for and sung by Ben Davies, and awarded prize at Welsh Eisteddfod, 1902). *Address:* 16 The Drive, Fulham Park Gardens, S.W.

ELMAN, Mischa, violinist; *b.* 1892 of Russian parentage; his grandfather a public performer in the South of Russia, and his father a poor Jewish schoolmaster from the village of Talnoje, also a violin player. When only four and a half years old he was given a tiny fiddle by his father, and upon playing upon it to a great lady received an offer of free education upon condition he became a Catholic, an offer his father declined. His father, however, took him to Odessa, where he studied under Fidelmann (a pupil of Brodsky) till he was ten. At that age Auer heard him play, and was so greatly struck that he besought the Czar for permission to have him taught at the Imperial Conservatoire at St. Petersburg. In spite of his Jewish parentage, the request was happily granted, and the family came to live in St. Petersburg for the purpose. In 1904 he made his first platform appearance, and was immediately hailed as a star of the first magnitude, He began a foreign tour at Berlin. then going to Dresden, Copenhagen and other great capitals, he created a furore, and when he arrived in London the musical world received him with open arms. He now stands high among that select band whom musicians agree to consider above criticism, and who are looked upon as great artists. *Agent:* Daniel Mayer.

ELWES, Gervase (Gervase Cary-Elwes), tenor vocalist; *b.* at Billing, Northamptonshire, 15 Nov., 1866; *s.* of Valentine Cary-Elwes, by his wife Alice, daughter of the Hon. and Rev. Henry Ward; *e.* at the Oratory School, Birmingham, and at Christchurch, Oxford; *m.* May 11, 1889, Lady Winefride Feilding, daughter of the eighth Earl of Denbigh; was in the diplomatic service from 1891 to 1895; while in Vienna studied harmony with Mandyczewski; prepared for the musical profession in Brussels under M. Demist, in Paris under M. Bouhy, and in London under Henry Russell and M. Victor Beigel; first appeared at Kendal, Westmoreland Festival, as principal tenor, in May, 1903. His principal engagements include the Kruse Festival, London, April, 1904; Leeds Festival, 1904; Sheffield Festival, 1905; Westmoreland Festivals, 1903-4-5-6; Hallé Concert, Manchester ("Dream of Gerontius"), 1905, and several other provincial concerts; sang before the late King and Queen at Windsor Castle in Feb., 1904, and before Queen Alexandra at Leighton House (with Joachim Quartet), 1904. In 1907 he went with Miss Fanny Davies on a tour through Germany, visiting Berlin, Leipzig, Munich, Frankfort and Cologne. In 1909 he visited New York, Boston, and Philadelphia, and met with great success. His favourite music is "The Dream of Gerontius" and Brahms' songs, having met Brahms in Vienna in 1901. *Recreation:* Shooting. *Address:* The Manor House, Brigg, Lincolnshire. *Clubs:* Savile and Carlton. *Telegraphic address:* Elwes, Brigg. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

ENGLANDER, Ludwig, conductor and composer; *b.* Austria; went to America, 1882, and became conductor at the Thalia Theatre under Heinrich Conried, and it was here that his first opera, "The Prince Consort," was produced; he has since composed the scores for the following musical plays: "The Passing Show" (1894), "The Twentieth-century Girl" (1895), "A Daughter of the Revolution" (1895), "The Caliph" (1895), "Half-a-King" (1895), "A Round of Pleasure" (1897), "The Little Corporal" (1898), "The Man in the Moon" (1899), "In Gay Paree" (1900), "The Casino Girl" (1900), "The Cadet Girl" (1900), "The Rounders" (1900), "The Monks of Malabar" (1900), "The Belle of Bohemia" (1900), "The Strollers" (1901), "The Wild Rose" (1902), "Sally in our Alley" (1902), "The Jewel of Asia" (1903), "A Madcap Princess" (1903), "The Office Boy" (1903), "The Two Roses" (1904), "The Gay White Way" (1907). *Address:* 351 West 144th Street, New York City, U.S.A.

ENNA, August, composer; *b.* Nakskov, in Denmark, 1860, of Italian and

German origin. His father was a shoemaker; *e.* at free school, Copenhagen, taught himself pianoforte. At seventeen received a few violin lessons, and went on tour with a band in Finland. In 1880 had produced his first work, an operetta, "A Village Tale," at provincial theatres. Made a living by teaching and playing for dancing lessons. Was largely helped by generous aid of N. Gade, the famous composer, and won scholarship in Germany for twelve months' tuition. Produced "Die Hexen" (The Witch), a three-act opera, in 1892, at Royal Opera, Copenhagen. In 1894 there followed "Cleopatra," and in 1896 "Aucassin et Nicolette," both at Copenhagen. A symphonic poem, "Marchen," was given at Queen's Hall, 1906. *Address:* Copenhagen.

ENOCH AND SONS, music publishers; founded in 1869 by Emile S. Enoch, who introduced Litolff Edition of classical music to London. Mr. Enoch was for fifteen years a director of the old St. James's Hall. *Address:* 14 and 14A Great Marlborough Street.

ERLANGER, Camille, composer; *b.* Paris, 25 May, 1863; studied at the Conservatoire under G. Mathias, Durand, Taudou, Bazille and Délibes; his cantata, "Velleda," secured for him the Grand Prix de Rome in 1888; his compositions include "Saint Julien l'Hospitalier," a dramatic legend founded on a story by Flaubert, first performed at the Conservatoire, 1894, and subsequently at the Opera Concerts; "Kermaria," a musical idyll, produced at the Opéra Comique in 1897, and "Le Juif Polonais," founded on Erckman-Chatrian's story, produced at the Opéra Comique in 1900, and "Le Fils de l'Etoile," first performed at the Grand Opera in 1904; he has also written several picturesque works for the orchestra, and songs and piano pieces, which have achieved great popularity.

ESHELBY, Dora, soprano; *b.* Manchester; *d.* of the late Edwin Eshelby, director of Steinway and Sons in London; *e.* at Bedford High School; learned voice production under Madame Oudin, and finished with Signor Tosti; first appeared at Steinway Hall as solo vocalist at Miss Vera Margolies' recital; was with the Moody-Manners Opera Company for two seasons; sang at the Irish Festival, Albert Hall, on 17 Mar., 1906; Miss Fanny Davies' Concert, Mar., 1906; Widor Concert at Queen's Hall with Symphony Orchestra, and many other concerts; was at Savoy Theatre in D'Oyly Carte Company. *Favourite part:* Patience. *Recreations:* Motoring, boating. *Address:* Steinway Hall, W. *Telephone:* 382 Mayfair. *Telegraphic Address:* c/o Steinway's, London. *Agents:* Star Artistes' Agency, 15 Great Russell Street.

ESMOND, Wilfred (Michael Butler), tenor and manager; *b.* Dublin, 1849; *s.* of Joseph Butler of Fontenoy, Bray, Malster; *e.* at Jesuit College, Dublin; originally intended for the brewing industry; studied for the stage in Dublin and London, first made his appearance Aug., 1879, in "The Siege of Rochelle," as leading tenor with the Carl Rosa Opera Company; eleven years with Carl Rosa, several seasons with Sir Augustus Harris at Drury Lane, four seasons at the Royal Opera, Covent Garden; toured with grand opera in South Africa; subsequently took out own company with "Olivette" and other pieces. Favourite part: Miles in "The Lily of Killarney." *Recreation:* Cycling. *Club:* Savage.

ESPOSITO, Michele, *b.* Castellamare, near Naples, 29 Sept., 1855; entered the Conservatoire, Naples, where he studied the piano and composition under Cési and Serrao; at the age of twenty-three went to Paris, where he remained for four years, until his appointment as professor of the piano at the Royal Irish Academy of Music, which position he still occupies; is one of the leading teachers and concert givers in Dublin, where he established the Dublin Orchestral Society; compositions include a cantata, "Deirdre," first performed at Dublin, 1897, and subsequently at the Queen's Hall; "The Post-Bag," a light opera, produced by the Irish Literary Society at the St. George's Hall, London, 1902;

he has also written an Irish symphony, string quartet, sonatas for violin and piano, and 'cello and piano, and numerous piano pieces and songs. Is a Mus.Doc. of Dublin. *Address :* St. Ronan's, Sandford Road, Dublin.

ESSEX, Clifford (William James Clifford Essex), teacher of the banjo and balalaika, vocalist and entertainer; *b.* at Highgate; *s.* of Mr. William Edward Essex and his wife, *née* Fanny Morley; *e.* at Highgate School and Rugby. Was intended and studied for the law before taking up the banjo professionally. Made a start in 1888 as a teacher, and in 1891 gave his first concert. Has since been continuously before the public with his famous troupe of "Royal" Pierrots. Had the honour of five command performances before his late Majesty King Edward VII, and has appeared several times before his present Majesty, as well as every member of the Royal Family. Mr. Essex was the originator of this form of entertainment in England, and has since seen his example copied by innumerable concert parties all over the Kingdom. In 1909 he formed his Russian balalaika orchestra, which has appeared successfully at Queen's Hall, Albert Hall and many other well-known places. *Telephone No. :* 299 Mayfair. *Telegraphic address :* Triomphe, London. *Address :* 15a Grafton Street, Bond Street, W.

ESSIPOFF, Annette, pianist; *b.* St. Petersburg, 1 Feb., 1850; *e.* at the St. Petersburg Conservatoire, studying the piano under Leschetitzky. She became a player well known in Russia, and in 1874 came to London and performed at one of the Philharmonic Society's concerts; also played at the Crystal Palace and elsewhere; the following year she appeared in Paris at the Popular Concerts, and subsequently at a recital given by Wieniawski; in 1876 she visited America, where she was enormously successful; in 1880 she married Leschetitzky, but the marriage was subsequently dissolved. It is over twenty years since she was last heard in England.

[illegible]ESTY, Madame Alice, operatic soprano; *b.* Lowell, Mass., U.S.A.; *d.* of Frank and Anna Esty; *e.* Boston, U.S.A.; *m.* Alec Marsh, baritone vocalist, 1892; studied music in Boston, first appeared in England at the Patti Concerts, Albert Hall, May, 1891; professional *début* as Micaela in "Carmen" at Belfast; has since appeared in leading operatic *rôles* at the Royal Opera, Covent Garden; Metropolitan Opera House, New York; with the Royal Carl Rosa Opera Company, Moody-Manners Opera Company, Royal Choral Society, Albert Hall, Philharmonic Society, Richter Concerts in London, Hallé Concerts in Manchester, and at most of the principal concerts and festivals in Great Britain. Created the *rôle* of Mimi in "La Bohéme" in England at Manchester, and also sang the part the first time the opera was produced at Covent Garden. She also sang the *rôle* of Eva in "Die Meistersinger," the first time the opera was played in this country. She spent six years with the Carl Rosa Company, extending her operatic *répertoire* to nearly fifty *rôles ;* together with her husband she made a very successful tour of the Australian Colonies. Has sung Marguerite in "Faust" and Santuzza in "Cavalleria Rusticana" over 500 times. Was commanded to sing before Queen Victoria at Balmoral in 1899. *Address :* 24 Aubrey House, Maida Hill, W. *Telephone :* Paddington 6383.

EVANS, Amy, soprano; *b.* at Ynishir, Glam., 1884. *Début* in public when seven years old. Studied under Mr. D. Lloyd, of Ton y Pandy. Also studied with late Signor A. Randegger. First prize, National Eisteddfod, 1899. Sang at Cardiff Festival, 1904, and London *début,* 1909; recommended by Robt. Newman for principal soprano part in "Fallen Fairies," Savoy Theatre, 1910.

EVANS, Edith, soprano; of Welsh parentage, was advised by Mr. Rootham, of Bristol, when thirteen years old to study for three years. Began professional work at sixteen; was later engaged by Boosey's, and in 1909 played Gutrune in "Götterdamunerius." *Address :* 50 Sandringham Court, Maida Vale, W.

EVANS, Harry, organist and conductor; *b.* May 24, 1873, Dowlais, Glam.; *s.* of John Evans, choral conductor and bass singer; learnt sol-fa from his sister. Made his first appearance as soloist when seven years old, and at ten appointed organist of Gwernllwyn Congregational Church. Learnt piano from Ed. Lawrence, a former pupil of Moscheles. Passed L.R.A.M. with honours. Began life work as pupil teacher when fourteen years old, Abermorlais School, Merthyr Tydfil. In 1887 organist Bethania Congregational Church, where he remained till 1906. In 1893 took A.R.C.O., and resigned his teaching at the School. In 1893 became conductor of a Dowlais Choral Society. In 1897 became F.R.C.O. In 1900 his choir (male voice) won the Eisteddfod Competition. In 1902 his choir won the £200 prize. In 1902 he became conductor of Liverpool Welsh Choral Union of 300 voices. In 1906 he settled in Liverpool and became organist of Great George Street Congregational Church. His compositions include Dramatic Cantata for baritone and chorus (Cardiff Festival, 1904), and a dramatic cantata, "Dafydd ap Gwilym" (National Eisteddfod, 1908). *Address:* 26 Princes Avenue, Liverpool.

EVETT, Robert, actor and vocalist; *b.* Warwickshire, 1875; received musical education at Marchioness of Hastings's chapel near Atherstone. First appeared on stage at age of nineteen, touring in the D'Oyly Carte provincial companies; London *début* at the Savoy Theatre in 1898, in the revival of "The Gondoliers"; created the part of Yussuf in "The Rose of Persia," 1899, Terence O'Brien in "The Emerald Isle" in 1901; afterwards taking part in a series of Gilbert and Sullivan revivals and in "Merrie England" (1902) and "The Princess of Kensington," by Basil Hood and Edward German; in 1903 appeared in "The Earl and the Girl," at the Lyric and Adelphi; leading tenor *rôles* in "The Little Michus," at Daly's, 1905; in "Les Merveilleuses" at same theatre, 1906; and "The Merry Widow," 1907; appeared at Hicks' Theatre (1908, "Waltz Dream"), Vaudeville (1910, in "Girl in the Train"), Adelphi Theatre (1912, "Autumn Manœuvres"); is a frequent and favourite singer at London concerts. *Recreations:* Cricket and golf. *Address:* Daly's Theatre, W.

EXPERT, Henry, critic and *littérateur; b.* Bordeaux, 12 May, 1863; studied at the École de Musique Classique, and under César Franck and Eugene Gigout; has devoted himself principally to a study of the music of the French Renaissance, and has written numerous works on the subject; he is a professor at the school where he studied, and takes an important part in the musical life of France. *Address:* École Niedermeyer, Paris.

EYRE, Alfred J., organist and teacher of singing; *b.* Oct. 24, 1853, at Kennington; *e.* at the R.A.M. under Sir George Macfarren, Westlake, and Montem Smith, and for organ by W. S. Hoyte and George Cooper. First professionally engaged at St. Peter's, Vauxhall, as organist, at the age of fifteen. Appointed organist of the Crystal Palace in April, 1880, remaining there until 1894. Organist and choirmaster, St. John the Evangelist, Upper Norwood, since Oct., 1880; professor at Royal Normal College for the Blind; *m.* in 1879 to Miss Margaret Bucknall (*see* Bucknall-Eyre); has composed Holy Communion Services in E flat and C; Evening Services in C and D, etc.; is fond of country walks, reading. An Hon. Member of the R.A.M., Hon. F.R.C.O., and Associate of the Philharmonic Society. *Address:* Penybryn, Fox Hill, Upper Norwood, S.E. *Telegraphic address:* Norwood.

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FALLAS, Fred, tenor; first appeared Irish Festival, Queen's Hall, 17 Mar., 1903; Cumberland Festival, 1904, and in consequence of great success was engaged for the following year; Leeds Philharmonic Society, "Messiah,"

1905; Halifax Choral Society, "Messiah," 1905; was substitute for Mr. William Green, Morley, 1906; has also sung in oratorio at Sheffield, Liverpool, Derby, Newcastle and Gateshead. *Address:* Horbury, Yorks. *Agent:* Albion Concert Bureau, 52 New Bond Street, W. *Telegraphic address:* "Fallas, Vocalist, Horbury."

FANING, Eaton; *b.* Helston, Cornwall, 20 May, 1850; *s.* of a professor of music, from whom he received his first instruction on the piano and violin; showed precocious ability, and played in public before he was five years old; entered the R.A.M. and studied under Sterndale Bennett, Arthur Sullivan, and others, carrying off a large number of prizes, including the bronze medal (1871), silver medal for the piano (1872), Mendelssohn Scholarship (1873), bronze medal for harmony, (1874) and the Lucas silver medal for composition (1876); while at the R.A.M. he played 'cello and timpani in the orchestra, and studied organ and singing under Steggall and Ciabetta and 'cello under Aylward and Pettit; in 1874 he was appointed to the teaching staff of the Academy, acting successively as sub-professor of harmony, assistant-professor of the piano, and finally, in 1878, as professor of the piano; he is also F.R.A.M., and graduated Mus.Bac. at Cambridge, (1894) and Mus.Doc. (1899); he also held the posts of professor of pianoforte and harmony at the National Training School of Music, the R.C.M. (where he was also conductor of the choral class), and the G.S.M., resigning some of these appointments in 1885, when he was appointed director of the music at Harrow School, from which post he retired in 1901; and was appointed a member of the Associated Board of the R.A.M. and the R.C.M., and has acted as Examiner in Africa and elsewhere. He is a member of the Council of the R.C.M., and was examiner for musical degrees (Cambridge University, 1904-9); his compositions are numerous, including church services, anthems, part songs, Harrow School songs, instrumental pieces, operettas and cantatas, as well as a symphony in C Minor and some chamber music; many of his part songs have become exceedingly popular. Dr. Faning has at various times acted as conductor for five choral societies, and has been adjudicator at numerous choral competitions; he is a member of the Board of Studies, London University. *Address:* 20 Queen's Gardens, Hyde Park, W.

FARJEON, Harry, composer and teacher; *b.* May 6, 1878, Hohokus, New Jersey, U.S.A., of British parents; *s.* of B. L. Farjeon, a well-known novelist, who married Miss Margaret Jefferson, daughter of Joseph Jefferson of "Rip van Winkle" fame; *e.* (1895-1901) for music at R.A.M. under the late Mr. Battison Haynes, also Frederick Corder and Septimus Webbe. Made his *début* as composer at St. James's Hall, 1897, while still a student. Gained several distinctions at R.A.M., including the Goring Thomas Scholarship, Worshipful Company of Musicians' medal, etc., etc. Has written several operas and operettas: "Floretta" (1899); "Registry Office" (1900); pianoforte Concerto in D (1900); symphonic poem, "Mowgli" (1907); "Summer Vision" (1908) and Mass, "St. Dominic" (1910); and about 145 other compositions. Professor, Blackheath Conservatoire, 1902; associate R.A.M., 1901; professor R.A.M., 1903. *Address:* 137 Fellows Road, London, N.W.

FARKOA, Maurice, actor and vocalist; *b.* in Smyrna, 23 April, 1867, his father being French and his mother English. First came into prominence at Daly's in "An Artist's Model," 1895, among his earliest successes being his famous laughing song and "Gay Bohemia"; has since been chiefly associated with George Edwardes's productions; appeared for a brief period at Comedy, 1899, in "The Topsy Turvy Hotel"; in "Kitty Grey" at Apollo, 1902; and in "Three Little Maids" at Prince of Wales's, 1903; in 1904 he went on a long tour through Australia and America in those and other pieces; on his return to London appeared at Prince of Wales's in "My Lady Madcap," 1904-5; sang at Empire, 1905;

appeared in leading *rôles* in "The Little Cherub" and "See-See," Prince of Wales's, 1906; went to America under engagement to Joe Weber at the end of 1906, appearing in "Dream City," and as Lohengrin in "The Magic Knight"; reappeared in London at the Prince of Wales's, Dec., 1907, as the Bandmaster in "Miss Hook of Holland"; "Night Birds" at Lyric (1912); and many vaudeville houses; Hippodrome, Palace, Empire, etc. *Address:* 40 Ladbroke Grove, W. *Telephone:* 2177 Paddington.

FAURÉ, Gabriel, composer; *b.* at Pamiers in May, 1845; *e.* at the École Niedermeyer. Succeeded M. Théodore Dubois in 1905 as head of the National Conservatoire, Paris, and followed him also as organist of the Madeleine. Is member of the Institute. Composer of a great quantity of music of every description. *Address:* Conservatoire Nationale, Paris.

FELLOWES, Horace, violinist; *b.* Wolverhampton, 1876; *s.* of Ed. Fellowes, a well-known violinist; *e.* at Glasgow, where he commenced his musical studies, afterwards proceeding to Cologne and studied at the Conservatorium under Professor Willie Hess; first appeared at Glasgow in 1888 as a "prodigy"; subsequently toured Germany, Holland, and Great Britain as a soloist, and as a member of the Willie Hess Quartet; has given successful recitals in London at the Bechstein and Steinway Halls; while in Cologne was appointed to the leadership of the Musikalische Gesselschaft, under the late Dr. Wüllner and Fritz Steinbach. *Recreations:* Tennis, walking and cycling. *Agent:* N. Vert. *Address:* 24 Carlton Vale, Maida Vale, W.

FENNINGS, Sarah, violinist and teacher; *b.* Essex; *d.* of Richard Sanders Fennings, bank manager; *e.* London; prepared for the musical profession at the Kensington School of Music, and was subsequently a pupil of Mr. Hollander, Wilhelmj, and Sevcik; her engagements include appearances at Liverpool with a concert company, the principal members of which were Messrs. Ben Davies, Kennerley Rumford and Miss Ada Crossley; at St. James's Hall, in 1891, she gave her own recital; subsequently toured with the late Signor Foli and with Madame Emma Nevada. Professor at Trinity College, London, and visits Peterborough, Doncaster, Harrogate, York, and Leeds weekly; elected Associate of the Philharmonic Society, London. Her *recreations* are swimming, for which she has won several prizes, and mountain-climbing. *Address:* 16 Warrington Crescent, Maida Vale, W.; and St. Leonard's, Cold Bath Road, Harrogate.

FERRARI, Ermanni Wolf (*vide* WOLF-FERRARI).

FERRATA, Giuseppe, composer; studied his art at Royal Academy of Music, Rome, and afterwards under Sgambati and Liszt. Was for some time director of the Beaver College of Music, Pittsburg, U.S.A.; is now director of music at Sarah Newcomb Institute, New Orleans, La. Has written several operas, two string quartets, two masses, and many other compositions. Has received many distinctions, medals, etc., from Italian, Portuguese, and Belgian Governments. *Address:* New Orleans.

FILIPOFF, Mlle., operatic soprano of Russian birth, but educated at R.A.M., London.

FINCK, Herman (Hermann von der Finck), orchestral conductor; *b.* London, 1872, of German descent; his father, Herr Louis von der Finck, was conductor successively at Drury Lane and at Gaiety; commenced playing in theatre orchestra when only fourteen at Princess's Theatre during production of "The Noble Vagabond"; studied orchestration under the late Edward Solomon and under the late H. G. Gadsby at G.S.M.; has been connected with the Palace Theatre since it was opened as a variety theatre in 1888; acting as pianist, violinist and sub-conductor under the late Alfred Plumpton, at whose death in 1900 he succeeded to the conductor's seat; has written numerous songs and pieces for orchestra and piano, including the "King of Ersia," comic opera

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in three acts; "The Palace Revue" (with G. R. Sims); operettas "Hiawatha" and "Moonshine," and the annual ballet at Winter Gardens, Blackpool, for ten years past. *Address:* Palace Theatre, Shaftesbury Avenue, W. *Club:* Eccentric.

FLINN, Kate, soprano vocalist and teacher; *b.* London; *m.* to Basil Dawson, theatrical manager; studied singing under Ardellmann and W. Shakespeare; made her first appearance at a concert given by Mr. Wilhelm Ganz, 1884, afterwards singing at the Ballad Concerts at St. James's Hall, also the Saturday and Monday Popular Concerts, the Crystal Palace, Promenade Concerts at Covent Garden, and in grand opera at Covent Garden, Her Majesty's and Drury Lane, and has also appeared in light opera. Is now occupied in training pupils for the concert platform and stage. *Address:* 11 Henrietta Street, Cavendish Square, London, W.

FLORENCE, Evangeline, soprano; *b.* Boston, Mass.; full name Evangeline Florence Houghton; *d.* of Henry Houghton, merchant; *e.* at Boston, studying under a number of vocal teachers, principally with Madame Edna Hall, also in France and Germany; for several years principal soprano at the London Ballad Concerts; has sung at all the great provincial festivals, with the Royal Choral Society, Albert Hall; Queen's Hall Orchestra, the Hallé Band, and Scottish Orchestra; has also sung in Paris, Vienna, Warsaw and other towns in Austria and Poland; made a tour in Australia, and through America singing in New York, Boston, and Montreal, also at the Worcester (Mass.) Festival, etc. Sang at the Eisteddfod in 1906, receiving an honorary degree. *Address:* 29 Kensington Park Gardens, London, W. *Telegraphic Address:* "Floridity, London." *Telephone:* 230 Park.

FOOTE, Francis J., conductor and composer; studied at R.A.M. nine years under Wessely (violin), Lierhammer and King (singing), Izard (piano), P. Parker ('cello), and Corder (harmony). Is A.R.A.M. and conductor of Eastbourne Choral and Orchestral Society, Eastbourne Ladies' Choir, and the "Francis J. Foote Choir," Tunbridge Wells. Composition including Mass for choir, solo and orchestra, orchestral tone-poem, etc. *Addresses:* St. Leonard's Road Studios, Eastbourne; and 1 Napier Mansions and Opera House Studio, Tunbridge Wells.

FÖLDESY, Arnold, violoncellist; *b.* Buda-Pesth, 22 Sept., 1882. Played in public at seven years of age; was soon after engaged by Herr Nikisch; was trained for six months by Popper, the famous composer; at nine years of age was taken by Becker to Frankfort for nearly three years. Afterwards went to Berlin and has since toured extensively. *Agents:* Ashton's.

FÖNSS, Johannes, operatic bass; *b.* in Denmark, 1884; studied philosophy and law at Copenhagen University. Was also a member of the "Elite Choir," a well-known Danish students' singing association. Studied vocal music with Danish teachers and at twenty-one years of age made his *début* at Royal Opera, Copenhagen. Then went to Paris and Frankfort, where he studied under Forchhammer. Was engaged by Grand Ducal Theatre, Mannheim, and has sung at Royal opera houses in Berlin and Wiesbaden, and at Zurich. First appearance at Covent Garden, 1910, when he played Fafner in "Rheingold" and Hunding in "Die Walküre."

FONTENAY, Odette le, operatic soprano; *b.* Paris, of a French father and American mother; *d.* of Hon. F. L. Bouleging. As a child studied piano at Paris Conservatoire under Mons. C. Decreus. Studied singing with M. Condert and Jean de Reszke. Made *début* Covent Garden in 1911.

FORD, Ernest, composer and vocal teacher; *b.* Warminster, Wilts, 17 Feb., 1858; *s.* of Mr. and Mrs. Edward Ford (*née* Alsor); *e.* Salisbury, Weston-super-Mare. Prepared for musical profession by John Richardson, organist Salisbury Cathedral, and

Dr. Dyer of Weston-super-Mare. Entered R.A.M. on winning Sir John Goss Scholp. (1st winner), and later studied in Paris; was appointed conductor at Royal English Opera House by D'Oyly Carte, and was for some years conductor of Royal Amateur Orchestral Society, for which position he was nominated by H.R.H. the late Duke of Coburg. Professor of singing at G.S.M. and Fellow R.A.M. Compositions include string quartet F minor, pianoforte trio in A, elegy for violin solo and orchestra, first performed at Queen's Hall under Randegger, and "Scène Bacchanale," produced by Sir Hy. Wood, Queen's Hall, 1897. Married Alice Philp, second daughter of James Philp, Esq. Has recently (1912) published a comprehensive work upon the "History of Music in England" (Sampson Low). Has composed much sacred music, including the motett "Domine Deus" (O Lord God!) and several operas and operettas; "Jane Annie," libretto by J. M. Barrie and Conan Doyle (Savoy Theatre); "The House of Lords" (Lyric); and a duologue, "Lydia," words by Justin Huntly McCarthy. *Address:* 45 Prince of Wales' Mansions, Battersea Park, S.W.

FORD, Walter, tenor vocalist, lecturer, and teacher of singing; *b.* 20 Mar., 1861, in London; *s.* of Mr. Wm. A. Ford; *e.* at Repton and King's College, Cambridge, where he took a 1st class in Classical Tripos in 1883. Prepared for the musical profession by H. C. Deacon and by Ferdinand Sieber in Berlin, and P. Ronzi of Milan. Began career as classical tutor at Wellington College, Berks, but forsook this for musical profession. Gave a vocal recital at Princes Hall to illustrate song cycles of classical German composers, in conjunction with the late Miss Wakefield in 1895. Has since given numerous recitals and lectures in London, Oxford, and elsewhere on musical subjects, principally English, German, and French folk-song. Author of article on "Song and Folk-song" in "Encyclopædia Britannica." Is fond of golf and professor of singing R.C.M. *Address:* 25 Stratford Road, Kensington, W.

FORREST, Ada, soprano; *b.* Durban, Natal. First instruction received at Convent School there, and afterward sat R.A.M., London. Subsequently studied under Santley, Signor Baraldi, and Sir Hy. Wood. First public appearance at South African Eisteddfod at Durban when fourteen years old. First London appearance 24 May, 1907, at Empire Concert, Queen's Hall. In 1909 went for tour in South Africa. Has sung at all chief festivals and concerts in United Kingdom, and several times before the King and Queen. *Recreations:* Golf and lawn tennis. Is an A.R.A.M. *Address:* 26 Blenheim Road, St. John's Wood. *Telephone:* 4279 Paddington. *Telegraphic address:* "Forrestism, London."

FORSYTH, Neil, opera manager; was for some years with Sir Augustus Harris at Drury Lane; on his death became secretary of the Royal Opera Syndicate at Covent Garden; joint manager with his brother-in-law, Frank Rendle (who was a brother-in-law of Sir Augustus Harris), of the Covent Garden Fancy Dress Balls since 1897; in 1905 the partners engaged the San Carlo Opera Company (with the assistance of Madame Melba and other stars) for an autumn season of opera at Covent Garden, which was extremely successful; in recognition of his organisation of gala performances in honour of foreign royalties, the late King appointed him a member of the Victorian Order, 1905; has received decorations from the President of the French Republic and the Kings of Spain and Portugal; was entertained at dinner, 1904, by the musical critics of all the leading papers, in recognition of the manner in which he had facilitated their labours. *Address:* 75 Victoria Street, S.W., and Royal Opera House, Covent Garden, W.C.

FOSTER, Ivor, baritone vocalist; *b.* Pontypridd, South Wales, 1 Mar., 1870; *s.* of Ebenezer and Sarah Foster; was previously occupied commercially; before coming to London in 1896 he sang as an amateur, and won the baritone solo competition at the National Eisteddfod, Carnarvon, 1894, and also the same at the Eisteddfod, Llanelly, 1895; studied for four

years at R.C.M., under Henry Blower and Sir Charles Villiers Stanford; during his career at the College he sang the title-*rôles* in Mozart's "Don Juan" and Wagner's "Flying Dutchman" at the Lyceum; won the Henry Leslie Prize for Singing, open to all students of both sexes, at the R.C.M.; has sung for the Royal Choral Society, Royal Amateur Orchestral Society, London Ballad Concerts (twelve seasons in succession), Prom. Concerts, and for all the principal choral societies in the British Isles; created part of Don Pedro in production of Sir Charles Villiers Stanford's opera, "Much Ado about Nothing," at Covent Garden. *Address:* 12 Addison Road, Bedford Park, W. *Telephone:* Hammersmith 594. *Telegraphic address:* "Iforael, London."

FOSTER, Myles Birket, organist and composer; *e. s.* of Birket Foster, famous water-colour artist; *b.* London, 29 Nov., 1851; began life in a stockbroker's office as a lad of twenty, but soon left to study music under late Hamilton Clarke, and at R.A.M. under Sullivan, Prout, and Westlake; organist in Marylebone 1873-4, and at Foundling Hospital Chapel, 1880-92; was for some time musical editor for Messrs. Boosey; is an Assoc. Philharmonic Society, F.R.C.O., and F.R.A.M.; has visited Australian Colonies as examiner; well known as composer of much beautiful church music, services, anthems, cantatas, besides symphonies and overtures. *Address:* 14 Woodstock Road, Bedford Park, W.

FOSTER, Muriel, contralto; *b.* in Sunderland; niece of the late Birket Foster; *e.* R.C.M., winning a Council Exhibition, London Musical Society's prize, Musicians' Company's medal. A.R.C.M., 1900; sang before Queen Victoria, 1900; Albani tour, 1901; Lower Rhine Festival, 1902; Worcester Festival, 1902, and many other important engagements since. Her sister Hilda also appeared on the concert platform with her before her marriage, with some distinction.

FOXCROFT, Emily, contralto vocalist and teacher; *b.* London; *e.* Trinity College, was subsequently at the L.A.M. under the late Dr. Henry Wylde; her first appearance in public was as a child pianist; subsequently she obtained the silver medal for harmony at the Academy; studied singing with Manuel Garcia, the violin with Tzczepanowski, the piano with Bradbury Turner and harmony with Dr. C. Pearce. She has sung with the Royal Choral Society in "St. Paul," "The Golden Legend," "The Messiah," and "Elijah," at the Royal Albert Hall; also with the Glasgow Choral Union, and the Cardiff Musical Society. Has frequently appeared at the Queen's Hall Promenade Concerts; toured Australia, fulfilling engagements in Victoria, New South Wales, Queensland, and Western Australia; has also toured the United States of America as well as Great Britain and Ireland. *Address:* 76 Calabria Road, Highbury, N.

FRANCIA, Leopoldo, Italian singer and instrumentalist; *b.* Omegna, Italy, 12 Sept., 1875; *s.* of Ferdinando Francia, captain Italian Army and military band conductor; *m.* 1896 to Florence Shepherd; *e.* Conservatoire of Music, Milan; first appeared at public concerts in Italy (as a mandolinist) when six years old; made first appearance in England at Crystal Palace Saturday Concerts, 1894; St. James's Hall, Queen's Hall (own recital) and principal European cities; appeared before Queen Margherita of Italy, 1891, at Genoa, and before Queen Alexandra, when Princess of Wales, at Kensington Palace, 1899; gold medallist Italian competition for mandoline at Genoa, 1892; composer of over 500 compositions for the mandoline, including "The Method," dedicated to the Queen of Italy.

FRANSELLA, Albert, flautist; *b.* Amsterdam, of Dutch parentage but Italian extraction; *s.* of M. Fransella, flautist and professor of music. Trained by his father and M. Jac de Jong, flautist to King of Holland. At fifteen years of age appeared at concert of Grand Duke Friedrich Franz II of Mecklenburg. When sixteen years old met Brahms, who predicted a

brilliant future for him. First appeared in London under Rivière at promenade concerts. Was principal flautist Scottish Orchestra, Glasgow, and at Crystal Palace under Manns. Has now been twenty-five years in England. Is Professor G.S.M., member London Philharmonic, and Queen's Hall Orchestras. Has played under every great conductor who has visited London, and obbligato to all leading soprani, including Mme. Melba. One of his sons, Henry Fransella, is already known as a talented flautist. *Address:* 51 St. Leonard's Road, East Sheen. *Telephone:* 520 P.O. Richmond.

FRANZ, Paul, tenor; *b.* in France in 1876; studied with Mons. Delquerrière, formerly the tenor of the Opéra Comique. At a competition for tenor voices, Franz was put forward by his master to sing an air from "La Juive." At the end of his performance he was offered an engagement at the Paris Grand Opera, and made his *début* there on 1 Feb., 1909, in "Lohengrin." Has played in "Roméo," "Faust," "Walküre," "Tannhäuser," "Aïda," "La Damnation de Faust," and other great classical works, in many French towns and in Italy, Holland, and Belgium; made his Covent Garden *début* in 1910.

FRIGARA, Monsieur, conductor; *b.* at Lille, 1874. Gained a scholarship at the Lille Conservatoire and gained the first prize for violin. First engaged at Lille as conductor and from there went to Amiens, Nimes, Algiers, Marseilles, Nantes, and is now at Lyons. He was engaged in 1911 at the Royal Opera, Covent Garden, as conductor for the French operas.

FRIEDMAN, Sidney, musical director, violinist and teacher; *b.* 15 Oct., 1881, at Swansea; *e.* for musical profession at the R.A.M. by Emil Sauret, Aug. Wilhelmj, and at Prague by Prof. Sevcik. Made his *début* as a child of six at Albert Hall, Swansea. First London appearance in June, 1893, at Portman Rooms playing Mendelssohn concerto. Has since appeared at Crystal Palace, Strolling Players, and Queen's Hall Promenade Concerts (Aug., 1911); was principal violin and deputy conductor for Moody-Manners Company (1902-3), Duke of Devonshire's private orchestra (1908-10); "The Miracle," at Olympia, 1911; and is at present sub-principal violin, Queen's Hall Orchestra. *Recreations:* Billiards and bridge. Member of Playgoers' Club and Orchestral Association. *Telephone No.:* 6036 Paddington. *Address:* 294 Elgin Avenue, Maida Vale.

FRYER, Herbert, pianist and composer; *b.* London, 21 May, 1877; *s.* of George H. Fryer, insurance broker, and Clara Roberts; *e.* at Merchant Taylors' School; entered the R.A.M., studying the piano under Oscar Beringer; later at the R.C.M. under Franklin Taylor, and also for some months in Germany, partly with Busoni, at Weimar; first appeared at own recital at the Steinway Hall, 17 Nov., 1898; followed by several at the old St. James's Hall, and the Saturday "Pops." and Philharmonic Society, London; his principal engagements include concerts at the St. James's Hall, Kruse's chamber concerts, Queen's Hall Orchestral Concerts, Promenade and Sunday Concerts, and Albert Hall Sunday Concerts, Miss Marie Hall's recitals, tours through Great Britain, own recitals in St. James's, Æolian and Steinway Halls; has also toured in France, Germany, and Switzerland, giving recitals in Paris, Vienna, Berlin, Dresden, Leipzig, Mainz, Geneva, Vevey, Lausanne, Montreux, Berne, etc. In June, 1907, he gave his twenty-fifth recital in the Queen's Hall to a very large and enthusiastic audience. In the same year he toured with Kubelik in Switzerland and Great Britain. Professor of pianoforte at R.A.M. and examiner to Associated Board R.A.M. and R.C.M.; has composed many pianoforte pieces, etc., published by E. Demets (Paris) and Schott & Co. *Recreations:* Billiards and bridge, and all forms of outdoor exercise and sport. *Address:* 16 Adamson Road, Hampstead, N.W. *Clubs:* German Athenæum and Savage. *Telephone:* 5379 Hampstead.

FULLER-MAITLAND, J. A., critic and *littérateur*, for many years musical critic of *The Times ;* editor of "Grove's Dictionary of Music" (second edition) ; *b.* 1856 ; *e.* at Westminster School and Trinity College, Cambridge, of which he is M.A. ; *m.* Charlotte, eldest daughter of the late William Squire, and sister of W. Barclay Squire, a well-known authority on musical archæology; author of "Life of Robert Schumann," 1884; "Masters of German Music," 1894 ; "The Musician's Pilgrimage," 1899 ; "English Music in the Nineteenth Century," 1902 ; "The Age of Bach and Handel" (Oxford History of Music), 1902 ; "Johannes Brahms," 1911 ; "Spitta's Life of Bach" (joint translation with Mrs. C. Bell) ; "English County Songs" (with Miss Lucy Broadwood) ; "The Fitzwilliam Virginal Book" (with W. B. Squire). Is a Fellow of Soc. Antiquaries. *Address :* Borwick Hall, Carnforth, Lancs. *Club :* The Athenæum.

G

GAILHARD, Pierre, formerly manager of the Paris Grand Opera ; *b.* Toulouse in 1848 ; began his musical studies in his native town and finished them in Paris, where he obtained in 1867 the first three prizes in singing, opera and opéra-comique ; made his *début* in the same year at the Opéra Comique, taking the basso part in opera, "A Midsummer Night's Dream" ; was engaged at the Grand Opera in 1872, and sang the *répertoire* with great success ; at the death of Vaucorbeil, Pierre Gailhard became associated with Ritt in the management with Eugène Bertrand, and subsequently became sole manager ; his concession of the opera was renewed in 1900 and he retired in 1907. *Address:* 3 Avenue Frochot, Paris.

GALPIN, Rev. F. W., a well-known collector of musical instruments and writer. *Address :* Hatfield Regis, Harlow, Essex.

GALETTI, Gianoli, operatic bass ; *b.* at Bologna, 1869 ; *s.* of a famous mezzo-soprano of same name. Trained by Alessandro Botteri in Milan. *Début* in same town at Filo Drammatico Theatre in "Don Pasquale." Has sung for many years regularly at Milan and all over the Continent and in America. Favourite parts, Don Pasquale, Bartolo, Beppo ("Fra Diavolo"), and Mazetti. First appeared at Covent Garden in 1907.

GANNE, Louis, musical composer ; *b.* Buxières-les-mines, Alliers, France, 1862 ; *e.* at the Paris Conservatoire under T. Dubois and C. Franck ; his principal musical compositions comprise : "La Source du Nil," a ballet, 1882 ; "Le Reveil d'Une Parisienne," 1894, a pantomime ; "Rabelais," comic opera, 1892 ; "Les Colles du Femmes," comic opera, 1893 ; "L'Abeille et la Fleur," comic opera, 1895 ; and "Phryne," a ballet, 1896 ; has also written a number of popular marches and mazurkas, such as the famous "Père La Victoire," "Marche Lorraine," "La Czarine," etc.

GANZ, Wilhelm, conductor, composer, pianist, and teacher of singing ; *b.* Mayence, on the Rhine, 6 Nov., 1833 ; *s.* of Adolphe Ganz, kapellmeister ; his uncles, Leopold and Moritz, were well-known concertmeisters, and a brother, Edward Ganz, was an admirable pianist ; *e.* at Mayence, pupil of Kapellmeister Anschuez and Kapellmeister Carl Eckert ; his first appearances were made in 1847 in Mayence (where his father was kapellmeister for twenty-five years), Nuremberg, and London in 1848 ; he first played as a violinist in opera orchestra under Balfe, and then became well known as an orchestral conductor ; he has now completed sixty-four years of residence and busy occupation in London ; conducted the New Philharmonic Concerts from 1874 to 1879, and then carried them on as Mr. Ganz's Orchestral Concerts ; among the famous artistes who first appeared under him at these concerts were

Madame Essipoff, Madame Sophie Menter, Vladimir de Pachmann, and Saint-Saëns; he was the first to conduct Symphonies by Berlioz in England; was a Professor of Singing at the G.S.M. until 1912. He gave his Jubilee Concert at the Queen's Hall on 7 June, 1898, at which the following were among the distinguished artistes who appeared: Madame Adelina Patti, Madame Blanche Marchesi, Mdlle. Marie Engel, Mdlles. Giulia and Sofia Ravogli, Miss Georgina Ganz, Madame Alice Gomez, Miss Ada Crossley, Mme. Clara Butt and Mr. Edward Lloyd, Mr. Kennerley Rumford, Mr. Charles Ganz and Mr. (now Sir) Charles Santley, Mons. Johannes Wolff, Mons. Hollman; also Sir Charles Wyndham, Mr. George Grossmith, Mr. Cyril Maude and Miss Mary Moore, and Miss Winifred Emery. In 1908 he gave a second great concert; and, in 1911, Mme. Adelina Patti arranged a benefit concert for him owing to his inability, following illness, to pursue his profession. Mr. Ganz has composed many popular songs formerly sung by famous singers, "Sing, Sweet Bird," "I Seek for Thee in Every Flower," "The Nightingale's Trill," and much pianoforte and dance music; has been the recipient of numerous orders and decorations from European rulers. *Address:* 83 Onslow Gardens, S.W.

GARCIA, Albert, baritone vocalist and teacher; *b.* London; *s.* of Gustave Garcia, teacher of music, and his wife Linas Martorelli, operatic artiste, also grandson of Manuel Garcia, and grand-nephew of Mesdames Malibran and Viardot-Garcia; *e.* at Reading, formerly occupied as a land surveyor; prepared for the musical profession first at the R.C.M. under his father, and then in Paris under Madame Viardot, Pechnow-Duvernoy, and Paul Lhéric (operatic); first appeared at the Bechstein Hall at a recital given by his father in 1902; since then has sung at Covent Garden, the Royal Albert Hall, the Queen's Hall, Chappell's Ballad Concerts, Royal Amateur Orchestral Society's Concerts; the Crystal Palace, and the principal provincial choral and orchestral societies, also in Germany and France; is a professor at G.S.M. and R.C.M. *Favourite occupation:* Teaching singing. His *recreations* include nearly all sports. Member of the Playgoers' Club and Kendal Golf Club. *Address:* 196 Sutherland Avenue, Maida Vale, W. *Telephone:* 1485 P.O. Hampstead.

GARCIA, Gustave, singing-master; *b.* Milan, 1 Feb., 1837; younger *s.* of Manuel Garcia. Although born in an atmosphere of music he did not receive any special musical training until he had attained the age when it became necessary for him to choose a profession. He decided to follow that of his predecessors, and went to Paris to study with Bucine, a pupil of Manuel Garcia. Twelve months later he came to London to receive his father's instructions, and he made rapid progress under the great teacher. In less than a year he started for Milan, where he was fortunate enough to get an engagement at La Scala, making his *début* in Donizetti's "Don Sebastiano." From Milan he went to Athens for four months. The city was in the throes of the revolution which ended in the deposition of King Otho I and his Queen. The company, however, gave their performances to the end of the season. Upon the termination of this engagement, Garcia set out upon a tour through Piacenza, Sinigaglia, Reggio-di-Modena, Naples, Asti, Trieste, etc. Upon the conclusion of this engagement he returned to Milan. Garcia was engaged at the Theatre Carcano to take the title-*rôle* and superintend the performance of Mozart's "Don Giovanni," which had not been produced in Italy for over forty years. He also took part in "Elisir d'Amore" with the celebrated Signora Frezzolini. At length he returned to London and made his *début* at Her Majesty's Theatre, in "Faust," with Sims Reeves, Miss Louisa Pyne, and Signor Marchesi, husband of the famous teacher in Paris, and both pupils of Manuel Garcia. He then returned to Italy to fulfil several more engagements, and finally came back to England to settle as a concert singer and teacher. He was appointed a professor at the

R.A.M., the R.C.M., and, lastly, the G.S.M., and in the two last institutions he has taught almost since their foundation. Mr. Garcia for some years conducted an opera class in London, during which time he gave several public performances, including one of "Mignon," conducted by Mr. Henry J. Wood (now Sir Henry Wood), whose one-act opéra comique, "The Pedlar," he also performed. He is the author of a work upon the technique of acting, entitled "The Actor's Art," which has run through several editions. Many of his former pupils have achieved distinction, including his son Albert (*q.v.*). *Address:* 196 Sutherland Avenue, W. *Telephone:* 1485 P.O. Hampstead.

GARDEN, Mary, operatic singer; *b.* Edinburgh, 1877; went to Paris in 1898, and studied singing with Fugère and Chevallier; first appeared at Opéra Comique, 1900, as substitute for Mdlle. Riston, in the third act of "Louise," continuing to play the part; created Marie in "La Marseillaise" in 1900, and Diane in "La Fille de Tabarine," 1901; sang in revival of "Manon" at Opéra Comique in 1902; is equally well known in the United States. *Address:* 10 Rue Chalgrin, Paris.

GARDNER, Charles, pianist and teacher; *b.* at Greenwich, 1 April, 1836; *s.* of Charles Graham Gardner, organist of Lee parish church and musical instructor to H.R.H. the Duke of Connaught when a cadet at Woolwich; *e.* at the New Proprietary School, Blackheath, and for music by his father, Ernst Pauer, Sir George Macfarren and Mme. Schumann; *m.* Miss Mary Emma Scripps in 1862. Commenced giving Chamber Concerts annually on 11 July, 1863, at Hanover Square Rooms, which were continued at Willis's Rooms, Prince's Hall and Queen's Hall till 1897, since which he has chiefly interested himself in the recitals of his pupils; was for very many years professor at G.S.M. In early life was organist at St. John's, Blackheath; Holy Trinity, Vauxhall, and SS. Michael and All Angels, Paddington. Took L.R.A.M. diploma in 1882; elected an Associate of Philharmonic Society in 1859; served continuously as director since 1884 and as co-treasurer from 1892-1907. Plays chess and golf. *Address:* 10 Warwick Crescent, W.

GASCOIGNE, Claude, pianist; *b.* Leyton, Essex, 16 July, 1884; *s.* of Channing Kiddell Gascoigne, civil servant; *e.* privately; entered the R.A.M., 1898, where he studied under Tobias Matthay, leaving in 1904; he won the Erard Centenary Scholarship, 1901, also the Heathcote-Zong Prize and the Macfarren Gold Medal in 1904, and was elected an Associate in the same year. His principal engagements include appearances at the Bournemouth Symphony Concerts, Eastbourne Symphony Concerts, and Promenade Concerts at the Queen's Hall; his compositions include a fantasia and six Pianoforte Fancies. *Recreations:* Reading and walking. *Address:* 89 Hamlet Gardens, Ravenscourt Park, W.

GATTY, Nicholas, composer; *e.* at R.C.M. Has composed a choral setting to Milton's "Fly, Envious Time!" for Sheffield Festival, and a one-act opera, "Grey Steel" (to a libretto by his brother, R. Gatty), played for first time by Moody-Manners Company at Theatre Royal, Sheffield.

GAY, Maria, contralto; *b.* Barcelona, and intended to become a sculptor. In 1902 the famous pianist, Pugno, heard her sing and offered her an engagement for a concert tour. In the same year she was offered an engagement by the management of the Théâtre Monnaie at Brussels, and made her *début* as Carmen. She afterwards took a year's course of vocal training in Paris, the first she had received. She is well known in Continental opera houses as an exponent of her art in such operas as "Orfeo," "Samson," "Aïda," "Favorita," etc.; made a great success, on the occasion of her *début*, at Covent Garden as Carmen in 1906.

GEIS, Herr, operatic baritone; *b.* at Munich, 1867. Began studying violin

at six years of age. Followed his musical education at Royal Academy of Munich, under Rheinberger and Abel. Subsequently joined orchestra of Royal Opera under the direction successively of Hermann Levy, Franz Fisher, and Richard Strauss. Made his *début* as an actor at Elberfeld in 1888, and in 1900 became an opera singer at Munich. In 1903 made his *début* at Royal Opera, Covent Garden, as Beckmesser in "Die Meistersinger."

GERARD, Kate, teacher of pianoforte; *b.* Aberdeen, her father, Mr. Charles Walker, being a well-known organist there; *e.* partly by her father in Aberdeen, at Stuttgart under Wilhelm Krüger, and in Paris under César Franck; took degree of Literate in Arts of St. Andrew's University; later studied in London with Miss Fanny Davies; appointed professor at G.S.M., 1906; *m.* in 1893 to the late Dr. John Gerard, M.A., M.D., of Harley Street. *Address:* The Hut, Harrow.

GERARDY, Jean, violoncellist; *b.* Spa, Belgium, 7 Dec., 1877. At the early age of seven began his study of the 'cello. At ten years of age he graduated at the Verviers Conservatoire, and a year after he was touring Europe with Paderewski and Ysaye. His first appearance was at Nottingham, and soon afterwards at the now demolished St. James's Hall. He has visited the United States, Australia, and practically every European country of importance. M. Gerardy narrowly escaped the San Francisco earthquake. He had been playing in the doomed city, and had arranged to leave by the morning Pullman, but at the last moment decided to travel by the night train, just succeeding in booking the last berth. A few months before M. Gerardy was in the terrible railway accident to the Montreal and New York Express, and, although twenty-five were killed and many injured, miraculously escaped with a slight shaking.

GERHARDT, Elena, lieder singer; *b.* in Germany; studied with Mary Hedmondt, wife of the well-known tenor, at the Leipzig Conservatoire. She was heard there by Nikisch while still a student, and at her series of concerts he played her accompaniments. She has toured Germany and Europe with Herr Nikisch, and made her English *début* at a concert given by Elman in Queen's Hall; has since become widely known as a leading exponent of her art. *Address:* Leipzig.

GERMAN, Edward, composer; *b.* Whitchurch, Shropshire, 17 Feb., 1862; entered R.A.M. in 1880 as organ student, but afterwards devoted himself to the study of the violin; in 1885 he won the Charles Lucas medal for composition, his work being a "Te Deum" for chorus and organ. While at the Academy he wrote several works of importance, some of which were performed at concerts in London and elsewhere; leaving the Academy in 1887 he was made Associate in that year and Fellow in 1895. In 1889 he was appointed musical director of the Globe Theatre; conducted concerts at the Crystal Palace in 1893, and performances of his own compositions at the Leeds, Norwich, and Gloucester Festivals. His compositions include an operetta, "The Rival Poets," first performed at the R.A.M. in 1886, and in the following year at St. George's Hall, where it was revived in 1901; Incidental music to "Richard III" at the Globe, 1889; specially commissioned by Sir Henry Irving to write the Incidental music for his production of "Henry VIII" at the Lyceum in 1892, the Three Dances from which have proved enormously popular; Incidental music to "The Tempter," produced by Sir Herbert Tree at the Haymarket in 1893; "Romeo and Juliet," Lyceum, 1895; "As You Like It," St. James's Theatre, 1896; Symphonic poem, "Hamlet," Birmingham Festival, 1897; Incidental music to "Much Ado About Nothing," St. James's Theatre, 1898; Symphonic suite, "The Seasons," 1899; Incidental music to "Nell Gwyn," 1900; opera, "The Emerald Isle," in conjunction with the late Sir Arthur Sullivan (Savoy Theatre), 1901; "Merrie England," Savoy Theatre, 1902; "The Princess of Kensington," Savoy, 1903; "Welsh

Rhapsody," 1904; (orchestral), "Just So Book," with Rudyard Kipling, 1904; music to the Duchess of Sutherland's play, "The Conqueror," 1905; comic opera, "Tom Jones," 1907; Savoy opera, "Fallen Fairies" (with the late Sir W. S. Gilbert), 1909; "Coronation March and Hymn," performed in Westminster Abbey at the Coronation of King George V, 1911. His purely orchestral works, in addition to those already mentioned, include: Symphony (No. 1) in E minor, Symphony (No. 2) in A minor, Funeral March, Gipsy Suite, Symphonic Suite in D minor, March Rhapsody (on original themes), etc. Numerous songs and other fugitive compositions. *Recreation:* Fishing. *Address:* 5 Hall Road, N.W.

GIBSON, Alfred, violinist; *b.* Nottingham, 27 Oct., 1849, his father being a violinist and teacher; *e.* at High Pavement School, Nottingham, and for music by his father and the late Henry Farmer. Made his first appearance in 1861 at his native town, and has since become one of the best-known English violinists of his day; from 1871-1883 belonged to Royal Opera Orchestra, Covent Garden; appeared at the Monday Popular Concerts from 1882 till 1893, when, on the retirement of Herr Straus, he was appointed to the post of viola in the quartet. On 5 Nov., 1893, was appointed leader of Her late Majesty Queen Victoria's private band, a post he retained under his late Majesty King Edward, and still holds. He was leader of the orchestra at the two Coronations, and is a professor of the violin at the R.A.M. and the G.S.M. He married Miss Alice Mary Curtis in 1885. *Addresses:* 45 Canfield Gardens, Finchley Road; and Arts Club.

GILL, Allen, *b.* Devonport; father and brothers in musical profession; *e.* local school; came to London as an organist, 1882; studied the 'cello at the R.A.M., where he is now a professor; appointed Musical Director at the People's Palace, 1893; had a choral society there and gave modern works. Conductor of Alexandra Palace Choral and Orchestral Society, Nottingham Sacred Harmonic, Bradford Permanent Orchestra, etc. Mr. Gill is a F.R.A.M. *Recreation:* Golf. *Address:* 5 Lincoln House, Dartmouth Park Hill, N.W. *Telephone:* 140 Hornsey.

GILLY, André, operatic tenor; *b.* Paris; *e.* at Paris Conservatoire; made his *début* at Gaiété Lyrique, 1909; has sung at San Carlos (Lisbon), Royal Opera (Covent Garden), etc.

GILLY, Dinh, operatic baritone; made his first appearance at Covent Garden, 1911, as the Sheriff in Puccini's "Girl of the Golden West"; also sang in parts of Amonasro in "Aïda" and Athanael in "Thaïs" (Massenet).

GLADSTONE, Francis Edward, teacher of theory; *b.* 2 Mar., 1845, at Summertown, near Oxford; his father being the Rev. J. E. Gladstone, a clergyman of the Church of England, and a first cousin of the late Right Hon. W. E. Gladstone; *e.* privately near Torquay. An articled pupil for five years of Dr. Samuel Sebastian Wesley, then organist of Winchester Cathedral. Mr. Gladstone was married in 1868 to Miss Mary Louisa Phillott. He has composed a good deal in varying styles, but modestly confesses to but little success. His latest work, however, a "Treatise on Strict Counterpoint," has happily proved an exception. Has held the post of organist at Llandaff, Chichester and Norwich Cathedrals; and has acted as examiner at the Universities of Cambridge, Durham and London. Professor at R.C.M. until 1910, when he resigned after twenty-seven years' service. *Hobbies:* Sailing ("in which many happy and some rather risky hours were spent") and photography.

GLEESON-WHITE, Cicely, soprano vocalist; *b.* Christchurch, Hampshire; *d.* of the late J. W. Gleeson-White, a well-known art editor, author, critic and art designer; (is a collateral descendant of the Rt. Hon. George Canning); was trained under Miss Anna Williams at the R.C.M., where she was Exhibitioner, then finally

Scholar, and elected Associate; she also won the London Musical Society and the Henry Leslie prizes. While still at college she was heard by Sir Edward Elgar rehearsing an aria from "Fidelio" with orchestra. Sir Edward was so pleased that, unknown to Miss Gleeson-White, he sent her name to Scotland, suggesting her selection for the first production in Edinburgh and Glasgow of "Caractacus." These were practically her first big concerts, but she has since sung frequently with the Glasgow Choral Union and the Scottish Orchestra. She also sang in the first production of Elgar's "The Apostles," in Scotland, and appeared in the Three Choir Festivals six years in succession, and for Royal Choral Society ten years in succession. In 1906 she appeared on several occasions at the Royal Opera, Covent Garden, playing important parts in "Die Walküre," "Tannhäuser," and Gluck's "Armide." She has also sung at leading festivals all over the United Kingdom and at concerts of the London Philharmonic Society, the Bach Choir, the Royal Choral Society, Hallé and Richter Concerts, and Liverpool Philharmonic Concerts, and in fact has taken part in nearly all the leading London and provincial concerts during the past few years. She created the part of Gooddeeds at the first production of "Everyman," by Dr. Walford Davies at the Leeds Festival in 1904. On the last night of the Leeds Festival Miss Gleeson-White went on the platform at five minutes' notice in place of Madame Sobrino, who was suffering from a severe cold, and sang her part in "The Golden Legend" and Handel's "Sixth Chandos Anthem" without rehearsal. In 1907 and 1909 she sang at the Royal Opera Covent Garden, and in the autumn of 1909 as Isolde and Elizabeth for Carl Rosa Company. In 1910 she appeared during the Beecham (autumn) Season as Fidelio, Elizabeth, Venus, Donna Anna, etc., at Covent Garden. In 1911 she toured with Mr. Denhof in the spring as Brunnhilde throughout the English performances of "The Ring." In 1912 she again toured under same management as "Elektra" and "Isolde." In 1912 she toured with the Quinlan Opera Company as Elizabeth, La Contessa, and Brunnhilde, and on 23 May sang at Philharmonic Society's Centenary Concert performance of Beethoven's Choral Symphony. In 1913 she is retained by Mr. Beecham for "Isolde" and "Elektra" in German, and is engaged to sing Kundry in "Parsifal" under Herr Balling at Manchester. She is a favourite pupil of Miss Williams, and before the Leeds Festival of 1904 was presented by her with a mother-of-pearl and ostrich feather fan, which had been the gift of the Birmingham Festival to Miss Williams on her retirement. Mdme. Gleeson-White is married to Mr. George Miller, jnr., B.M., 1st Life Guards. *Address:* 3 Clorane Gardens, Platt's Lane, Hampstead, N.W. *Telegrams:* "Gleesonite, London."

GLOVER, James Mackey; *b.* Dublin, 18 June, 1861; *s.* of James Mackey, an Irish patriot in the seventies, and a grandson of Prof. J. W. Glover, the well-known composer and editor of "Moore's Irish Melodies"; *e.* in Dublin, where as a very young man he was deputy-organist in the Cathedral; was apprenticed to a chemist; in 1879 was sent by his grandfather to France to complete his musical education; appointed musical director at Olympic, 1881; musical director, Empire, Leicester Square, 1885; *chef d'orchestre* at Palace, Shaftesbury Avenue, 1893; was subsequently connected with several of the London theatres, and with numerous provincial theatres and halls; for some time was associated with Drury Lane and Covent Garden under the late Sir Augustus Harris; was selected as conductor by Arthur Collins when the latter became managing director of Drury Lane, and has held the post since 1897; composed "A Trip to Paris" (which opened the Palace Theatre), "All the Year Round" and "Parisiana," ballets, both of which have been successfully produced at the Alhambra; composes and arranges all the music for the Drury Lane pantomimes and dramas; was for six years musical critic of the *Sun* and *Weekly*

Sun ; was also attached to the staff of *The Daily Mail ;* is a prolific contributor to the Press, and is now on *London Opinion* and *The Stage ;* served as a municipal councillor and, subsequently, as Mayor of Bexhill. *Address :* Theatre Royal, Drury Lane, W.C. *Clubs :* Eccentric and National Liberal.

GMEINER, Ellas, operatic contralto ; *b.* in Germany ; sister of Mme. Mysz-Gmeiner, ballad singer ; has appeared at Covent Garden in " Konigskinder," 1912.

GODDARD, James H., operatic bass ; pupil of Jean de Reszke for the last three or four years. Engaged at Covent Garden for Wagnerian *rôles* 1912 season ; played King Mark in " Tristan " and Landgrave in " Tannhäuser."

GODFREY, Annie, violinist, *b.* 1892 ; *e.* privately, and trained for music by her father Manus Godfrey, Herr Ronay, and Prof. Auer in Petersburg ; first appearance in London at Queen's Hall, 5 Nov., 1912, with New Symphony Orchestra and Landon Ronald conducting ; engaged for Royal Amateur Orchestral Society's Concert, 11 Dec , 1912. *Favourite composer :* J. S. Bach. *Address :* 22 Sarre Road, W. Hampstead, N.W.

GODFREY, Dan, orchestral conductor ; *b.* London, 1868 ; *s.* of Dan Godfrey, late bandmaster of the Grenadier Guards ; grandson of Lieut. Charles Godfrey, for fifty years bandmaster of the Coldstream Guards ; nephew of Fred Godfrey, bandmaster of the Coldstream Guards, and of Charles Godfrey, bandmaster of the Royal Horse Guards ; also nephew of G. W. Godfrey, the well-known playwright ; *e.* at King's College School ; *m.* Jessie Stuart, 1892 ; prepared for the musical profession at the R.C.M. ; his first appearance was at a performance by pupils of the College in 1885, when he played a clarinet solo, as a member of the orchestra of the College ; with his organisation known as the London Military Band he toured the north of England, playing at the Edinburgh Exhibition and the Glasgow East End Exhibition, 1890-1 ; was appointed Musical Adviser to Olympia, Limited, in 1894, and Musical Director to the Corporation of Bournemouth in 1895, which position he has occupied ever since ; conducted an opera tour in South Africa in 1891-2, and was the only British conductor at the Wagner Festival in Berlin in 1904. Was elected honorary R.A.M. in 1906. His *recreations* are motoring, golf, bridge. *Address :* St. Margaret's, Priory Road, Bournemouth, and Winter Gardens, Bournemouth. *Telephone :* 291A Bournemouth. *Club :* Savage.

GODFREY, Herbert Aberlin, band conductor ; *b.* 17 Dec., 1869, at Datchet, *s.* of Charles Godfrey and his wife *née* Camille Aberlin ; *e.* at Christ's Hospital and, having a natural aptitude for drawing, hoped to become an artist. Held a junior clerkship in Civil Service, 1887-8, and in 1889 played a cornet solo with the Crystal Palace Band, then under the conductorship of his brother, Charles Godfrey, Jun., whom he succeeded in 1895 in that position and which he has retained ever since. Has composed a good deal of light music beginning with Christmas Fantasy, " Santa Claus," 1896 ; ballets, " The Red, White and Blue," 1897 ; " The Services," 1898 ; " Home of the Butterflies," 1900 ; incidental music to pantomimes " Dick Whittington," 1902-3 ; " Babes in the Wood," 1904 ; " Spectacles " ; " The Invasion," 1909 ; " Pompeii," 1910 ; " China," 1912, etc. *Hobbies :* Drawing and painting. *Address :* Melville, Gipsy Hill, S.E.

GODFREY, Percy, *b.* Derbyshire, 1859 ; *e.* Bedford Grammar School ; for musical training was chiefly indebted to P. H. Diene (Bedford), Sir Geo. Macfarren, and Professor Prout. Gained Lesley-Alexander Prize for Piano Quintette, 1900 ; and Musician's Comp. Prize for Coronation March, 1902 ; Choral Ballade Prize, Dover Festival, 1904. Member of Musicians' Company ; is A.R.C.M., Mus.Bac., (Dunelm), and Music Master, King's School, Canterbury ; *m.* 1908, Lily, widow of Leonard Sidgwick Howell,

and *d.* of late George Clowes. *Address :* Brentwood, South Canterbury.

GODFREY-SMITH, Laurence, pianist ; *b.* Fiji Islands, 15 Feb., 1884 ; *s.* of George Smith, merchant ; nephew of G. de Carios Rego, principal musical critic of the *Sydney Daily Telegraph ; e.* at Sydney High School ; received his musical education from Sydney Moss in Sydney and Theodore Leschetizsky in Vienna, from 1902 to 1906 ; made his first professional appearance as a soloist at Sydney Liedertafel Concert on 23 Aug., 1901 ; gave recitals in London in 1905 and in Paris in 1906 ; at the close of 1907 he left England to settle in Australia as a professional pianist. *Address :* c/o Paling & Co., George Street, Sydney. *Telegraphic address :* "Corinthian, Sydney."

GOMEZ, Alice, mezzo-soprano vocalist ; *b.* Calcutta, of Eurasian parentage, her father being of Spanish and her mother of Portuguese and Indian descent ; she studied singing and the organ under Mr. T. Henry Webb, organist of the Protestant Cathedral, Calcutta ; her voice was at first a soprano of somewhat high range, but through studying such *rôles* as Leonora in "Il Trovatore" she developed the mezzo quality, and greatly extended the compass of her voice ; leaving Calcutta, where she had become well known as a vocalist, she came to England and made her first appearance in London at a concert specially organised for her *début* by her old master, Mr. Webb, 14 July, 1885 ; she was highly successful, and subsequently made occasional appearances at concerts and at homes, until in 1887 she sang at the Crystal Palace, from which time she became well known as a concert vocalist, taking a leading position, and appearing at the principal concerts in London and the provinces. Mme. Gomez now resides in Calcutta.

GOODSON, Katherine, pianist ; *e.* at R.A.M. under Oscar Beringer, and afterwards for four years under the famous Prof. Leschetizky at Vienna ; first appeared as solo pianist on 16 Jan., 1897, at the Saturday Popular Concerts, making four appearances during the season ; at Richter's London Concert, 20 May, 1901, she played Tschaikovsky's pianoforte Concerto in B flat minor ; has appeared at least twice each season at Chappell's Popular Concerts ; her appearances on the Continent have been very numerous ; at Vienna she was solo pianist at the Bohemian String Quartette's Concert, 1901, and she played with the Vienna Philharmonic Concertverein in the same year ; in Paris she played with the Lamoureux Orchestra, under Chevillard, a Liszt Concerto, 1903, and at Versailles she appeared at the Concerts Classiques in 1898-9 and 1900, her programme including Beethoven's C Minor Concerto and concertos by Grieg and Tschaikovsky ; Monte Carlo Symphony Concerts, 1903 ; Leipzig Gewandhaus, 1905 ; Grieg Concerto under Nikisch ; Cologne Gurzenich Concerts, 1905, Grieg Concerto ; Queen's Hall, with London Symphony Orchestra, new concerto, by Arthur Minton ; Lower Rhine Festival, Aix-la-Chapelle, under Weingartner, Liszt Concerto, 1906 ; besides tours in Ireland, Scotland, Belgium, France, Holland, Germany, Italy and Austria, also four extended tours with Kubelik through the English provinces ; *m.* Arthur Hinton, composer, 1903. *Agent : Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

GOODWIN, Amina, pianist ; *b.* Manchester ; *d.* of John Lawrence Goodwin, organist, violinist, and conductor. Showed great talent when very young, and enjoyed the advantage of being taken by her father to the rehearsals of Hallé orchestra, of which he was a member. At nine years of age she played Dussek's E flat concerto with Hallé orchestra, and shortly after appeared successfully at Covent Garden Prom. Concerts ; at eleven years old she entered the Leipzig Conservatoire, studying with Reinecke, Jadassohn, Weidenbach, and Richter for harmony. Afterwards she studied at the Paris Conservatoire, competing against sixty other foreign pianists for free admission. Later, at the age of seventeen,

she went to Weimar with a letter from Saint-Saëns to Liszt and studied under him for some time, becoming one of his favourite pupils; she was also under Mme. Schumann in Frankfurt for several years. On returning home, she made her *début* at a Crystal Palace Saturday Concert under Manns. She also appeared at the then existing London Musical Society under Barnby, at Henschel's Symphony Concerts, at Queen's Hall, St. James's Hall, Covent Garden, and toured with success in Holland and Germany; she is author of a manual, "Practical Hints on Technique and Touch in Pianoforte Playing, and of Pianoforte Solos"; she is founder and inspirer of "The London Trio," consisting of herself, Pécskai (violinist), and Whitehouse ('cellist), and ranks among the leading pianists of the day; she was married to the late Mr. W. Ingram-Adams. *Address:* 63 Drayton Gardens, South Kensington. *Telephone:* 2087 Western.

GOOSSENS, Eugene, conductor and violinist; *b.* London, 26 May, 1893; *s.* of late Eugene Goossens, formerly conductor of Carl Rosa Opera Company, and choirmaster of St. Anne's, Edgehill; went to Belgium, 1901; studied Bruges Conservatoire, 1903-5; studied at Liverpool College of Music, 1905-7; gained Liverpool Scholarship at R.C.M. in 1907, and studied with Rivarde (violin) and Stanford (composition). Composed symphonic variations for orchestra, June, 1912. An Associate R.C.M. and Silver Medallist R.C.M. *Address:* 125 Chatham Street, Abercrombie Square, Liverpool.

GOSS-CUSTARD, Reginald, organist; *b.* 29 Mar., 1877, at St. Leonard's-on-Sea; *e.* musically by his father, Walter Goss Custard, a nephew of Sir John Goss; appointed organist St. Mary's, Battle, at age of sixteen. Appointed assistant organist St. Margaret's, Westminster, in 1900, and organist in 1902. *Hobbies:* Motor-cycling and tennis. Member of Philharmonic Society, R.C.O. and I.S.M. *Address:* Thornleigh, St. Matthew's Avenue, Surbiton. *Telephone No.:* 2499 Surbiton.

GOSS-CUSTARD, Walter Henry, organist; *b.* 7 Feb., 1871, St. Leonard's-on-Sea; *s.* of Walter Goss Custard (*q.v.*). Appointed organist Christchurch, Blacklands, Hastings, 1887, Holy Trinity, Hastings, 1890, St. John's, Deptford, 1902, St. Saviour's, Ealing, 1904, a position he still holds. Took degree of Mus. Bac., Oxon, 1895. *Hobbies:* Golf and fishing. Associate of Philharmonic Society. *Address:* 3 St. Mary's Villas, Warwick Road, Ealing.

GRAINGER, Percy Aldridge, composer and pianist; *b.* Brighton, near Melbourne, Australia, 8 July, 1883; *s.* of John H. Grainger, engineer and architect, and his wife Rose Annie Aldridge, formerly a teacher of music; received his first five years' musical tuition from his mother; his first master was Herr Louis Pabst, a well-known Melbourne professor; he was then sent to Frankfort-on-Maine, where he studied under Prof. James Kwast, afterwards receiving tuition from Signor Busoni; his first public appearance was in Melbourne at the age of eleven, when he gave a successful recital on the piano, and was greeted by the local critics as a "wonder-child"; he next gave a recital at Frankfort in Dec., 1900, making his first appearance in London in October of the following year; appeared at the Hallé Concerts at Manchester under Richter in 1905; at the Broadwood London Concerts, 1905; first recital at Copenhagen, 5 Mar., 1906; Leeds Philharmonic, 1906; he now tours the European continent, fulfilling over 100 engagements annually in Holland, Germany, Switzerland, and Scandinavia; played by command before Queen Alexandra at Buckingham Palace on 8 Mar., 1905, and again before the Danish Court (including the late King of Denmark, the King of Greece, and the Dowager Empress of Russia) at the Yellow Palace, Copenhagen, 12 Oct., 1905. His published compositions include Paraphrase on "Valse des Fleurs," Tschaikovsky-Grainger (Forsyth Bros.); Mock Morris for seven-part string orchestra; "Molly on the Shore," Irish reel for string orchestra (Schott); Duet for 'cello and piano on Scandinavian

Folk-music, "La Scandinave" (Schott); three Irish Dances, Stanford-Grainger (Houghton & Co.). Many other works for orchestra, chamber music, choral songs, and piano pieces are published by Schott & Co. His *hobbies* include collecting British Folk-songs, and the native music of New Zealand and Polynesia, and the study of Maori, and the study of Icelandic and Scandinavian Folk-songs and Folk-lore; is a member of the Folk-song Society. Meeting with Dr. Grieg in the spring of 1906 during his last visit to London, he greatly impressed the famous Norwegian composer. *Address: Concert-direction,* c/o E. L. Robinson, 7 Wigmore Street, W.

GREEN, Richard, vocalist and actor; *b.* London; *m.* Marie Jaussens, granddaughter of the late John Winterbottom; *e.* at Margate College; was formerly a bank clerk; studied music at the R.A.M. and at Milan under Signor Moretti; made his first appearance in opera in Jan., 1891, as Prince John in "Ivanhoe," at the Royal English Opera House. He then went to the Savoy Theatre, where he played in "Haddon Hall"; from 1893 to 1895 he was at the Royal Opera, Covent Garden; returned to light opera at Terry's Theatre, appearing in "The French Maid" and "My Lady Molly"; he has been a frequent singer at the Monday Popular Ballad and other concerts. Reappeared in light opera at the Savoy Theatre in 1907 as Giuseppe in "The Gondoliers." *Recreations:* Golf, rowing and swimming. *Address:* 6 Adelphi Terrace, Strand, W.C. *Clubs:* Savage and Green Room. *Telephone:* 3499.

GREENE, Harry Plunket, baritone vocalist; *b.* Dublin, 24 June, 1865; *s.* of Richard J. Greene, barrister, and Hon. Louisa Plunket, authoress, fourth *d.* of the third Baron Plunket; *e.* at Dublin, Clifton College, Stuttgart, Florence and London; *m.* Gwendolen Maud Parry, daughter of Sir C. H. Parry, Bart., 1899; was destined for the bar, but having a fine voice, adopted music as a profession; studied singing and music with Barraclough in Dublin, Hromada in Stuttgart, Vannuccini in Florence, Alfred Blume and Francis Korbay in London; first appeared at Mrs. Scott Ffennell's concert in Dublin, Mar., 1887; has sung at most of the principal London concerts and provincial festivals, and has given song recitals all over Great Britain and America, which he has visited on many occasions, and has sung in grand opera at Covent Garden; is a professor R.C.M. *Recreations:* Outdoor sports and games. *Address:* 48 Iverna Gardens, Kensington, W., and Hurstbourne Priors, Whitchurch, Hants. *Telephone:* 948 Kensington. *Agents:* Ibbs and Tillett, 19 Hanover Square, W. *Clubs:* Junior Carlton, Savile.

GREENISH, Arthur J., organist; *b.* Haverfordwest, Pembrokeshire, S. Wales, 26 Jan., 1860. At eleven years of age assisted his mother as organist of village church; at thirteen joined choir of St. Saviour's, South Hampstead. Received organ lessons from the organist of St. Saviour's. In 1875 entered his father's business in Haverfordwest and began to study theory by himself. In 1877 his father consented to send him to London as articled pupil to the organist at St. Saviour's. In 1878 entered R.A.M., but left after two years, from ill-health. While there studied with Steggall (organ), Fitton (piano), and Lunn (harmony). In 1880 appointed organist parish church, Battersea, choirmaster being Mr. (now Sir) Alfred Scott-Gatty, Garter King-at-Arms. In Jan., 1882, appointed organist and choirmaster at St. Saviour's, Hampstead, a post which he still holds. It is remarkable that the vicar and curate's appointments date respectively from 1872 and 1857. There has thus been no change in the three posts for over thirty years. F.R.C.O., 1881; Mus.Doc., Cantab., 1891; elected A.R.A.M. 1885, F.R.A.M. 1895; appointed professor R.A.M., 1899, and Examiner, Associated Board, 1905. *Address:* 1 Steele's Road, Hampstead, N.W.

GRIMSON, Annie, pianist and teacher; *b.* 4 Sept., 1870, in Pimlico; *d.* of Samuel Dean Grimson and his

wife (*née* Bonarius); *e.* privately and trained for musical profession by her father until 12 years of age, when she took a Scholarship at R.C.M., which she held for 6 years. Studied under Franklin Taylor (piano) Sir F. Bridge (harmony), Sir Hubert Parry (composition). Before leaving Royal College she took gold medal and A.R.C.M. Subsequently she studied with Mr. Tobias Matthay. Made first London appearance at Covent Garden Promenade Concerts, 1899, as pianist. Has since played at Imperial Institute, Queen's Hall, Blagrove Chamber Concerts, Eastbourne, Bournemouth, etc., etc. Has composed and published nocturne for 'cello and piano (Augener), Fidelité waltz for full orchestra (Phillips), etc., etc. *Hobbies:* Painting, country walks, and playing viola in string chamber music. Is professor at G.S.M. *Telephone No.:* 1466 P.O., Ealing. *Address:* Cremona, Ealing, W.

GRISWOLD, Putnam, operatic baritone; *b.* at Minneapolis, U.S.A.; began musical career as a church singer Oakland, Cal.; came to England and studied at R.A.M. under Randegger. Made *début* at Covent Garden in Stanford's "Much Ado about Nothing." Then studied with Bouhy in Paris. Has since sung in Germany and other European countries.

GROOME, Reginald, tenor; *b.* Cork, 1861; *s.* of Chas. Groome and Mary Groome, vocalist; *e.* Chippenham Grammar School. Studied music at R.A.M. under Manuel Garcia. First appeared at Monday Popular Concerts, 1882. Has sung at all principal London halls, including old St. James's Hall, Queen's Hall, Crystal Palace, etc. Was for some time leader in a well-known concert party, "The King's Musketeers." Now devotes much time to teaching at his studio, 139 New Bond Street, W. *Address:* 6 Adelphi Terrace, London, W. *Club:* Savage.

GROVER, Ager, tenor vocalist and teacher; *b.* at Fulham, his father being Mr. Russell Grover, also a well-known tenor singer, and his mother Miss Ager. Received his musical education partly as a chorister at Westminster Abbey, where he was solo boy for five years under Dr. Bridge, and partly at the G.S.M. under Dr. W. H. Cummings; also studied with Mr. H. Blume and Mr. C. Lunn; at twenty-one was principal tenor at Marylebone Parish Church, later at St. Andrew's, Wells Street, and afterwards at the Temple Church, a position he now holds. Joined the Meister Glee Singers in 1900, and sang in all the principal concert halls in London and the provinces, and on a six months' tour through Canada, 1904-5; had the honour of deputising for Sims Reeves when twenty-two years of age; has sung the tenor *rôles* in all principal oratorios. It is a remarkable fact that Mr. Grover's voice never "broke," and that he could sing as a tenor before leaving the Abbey choir. He is a professor at the G.S.M., and a member of Orpheus Lodge, 1706. *Address:* 5A Tremadoc Road, Clapham, S.W.

GROVLEZ, Gabriel, composer; *b.* Lille, 1879; *e.* at Paris Conservatoire under Dièmer, Lavignac, and Gabriel Fauré, and obtained "premier prix"; toured as solo pianist with Marteau (violinist) over the whole of the Continent, and was for ten years a professor of pianoforte at the Conservatoire (known as Schola Cantorum) founded by Vincent D'Indy; has been conductor at the Paris Opéra Comique, at the San Carlos (Lisbon), and at the Théâtre des Arts, a post he still retains. Principal compositions include; Poème symphonique for orchestra, after a ballad by Freiligrath; Poème symphonique in three parts for soli, chorus, and orchestra; "Musique de Scène et Ballet," for a piece adapted from the Chinese by Louis Laloy; fifty mélodies (songs); several instrumental works; a Sonata for violin and pianoforte; "Improvisations sur Londres" and "L'Almanach aux Images," for piano; "Little People's Song-Book" (Chansons enfantines), etc.

GUIDI, Scipione, violinist and teacher; *b.* 1884, Vicenza, Italy; *e.* at Milan Conservatoire and became Prof. of violin in Milan; first appeared

at Lodi, Milan, in 1895, and in London at Queen's Hall, 1908; has composed numerous pieces for violin and piano, etc. *Hobby:* Chess playing. *Club:* Musical Association in Milan. *Address:* Queen's Hall, London.

GULBRANSON, Mme., soprano; *b.* in Stockholm, where she also received her first musical training. Later she studied under Mme. Marchesi. Made her *début* in Stockholm as Amneris in "Aïda," also playing Ortrud and Aïda. First sang at Bayreuth in 1896 (Brunnhilde), and was re-engaged for the part in succeeding years. Favourite *rôles*, Brunnhilde and Kundry. Has sung in Paris, Moscow, Amsterdam, and other European cities and has frequently sung at Covent Garden.

H

HADLEY, Henry, composer and conductor; *b.* Sommerville, Mass., 20 Dec., 1874; *e.* at native town, and showed musical promise before he was twelve. His father was well known in Mass. as a musician. Studied at New England Conservatory under Emery and G. W. Chadwick. At twenty composed orchestral overture, "Hector and Andromache," performed in New York. In 1894 came to study in Vienna. In 1895 took an appointment at Paul's School, Garden City, U.S.A., and held it till 1902. In 1904 again came to Europe, and toured extensively. In 1908 was attached to Stadt Theater, Mayence. In Oct., 1909, became conductor of Seattle (Wash.) Symphony Orchestra. Has written a very large number of orchestral compositions, including a comic opera, "Nancy Brown," a one-act opera "Safie," tone-poem "Salome," etc.

HADOW, William Henry, M.A., Mus.Bac., F.R.S.L.; *b.* Ebrington, Gloucestershire, 1859; *e. s.* of Rev. William Elliot Hadow; unmarried; Member of Council, R.C.M.; editor, "Oxford History of Music." *Publications:* "Pianoforte Sonata," 1884; "String Quartet," 1887; "Studies in Modern Music," first series (1894), second series (1895); "Sonata Form," 1896; "A Croatian Composer," 1897; "Album of Songs" (1897), second series (1899), third series (1903), fourth series (1911); "The Viennese Period" (Oxford History of Music), 1904; "Incidental Music to Robert Bridges' "Demeter," 1905; and other literary works not connected with music. *Recreation:* Travelling. *Address:* Armstrong College, Newcastle; Foss Lodge, Cirencester. *Club:* Oxford and Cambridge.

HALL, Edwin, bassoon player; *b.* Keighley, Yorks, in April, 1863, his father, Mr. L. Hall, being a tenor vocalist; *e.* at the School of Science and Art, Keighley. Won the first scholarship for bassoon at R.C.M. in 1886. Made his first professional appearance in Mar., 1888, at Exeter College, Oxford. Has been a member of the Philharmonic and Albert Hall orchestras for some time, also plays at Oxford and Cambridge University Symphony Concerts, etc. Appointed professor of bassoon at G.S.M. in 1897. *Address:* 33 Ennismore Avenue, Chiswick, W.

HALL, G. W. L. Marshall, composer; *b.* London, 1862; grandson of the famous physician, Dr. Marshall Hall; *e.* King's College, London, and at Oxford; studied music at the R.C.M., London, and in Switzerland and Germany; was for some years master of foreign languages at Newton College, Newton Abbott; in 1888 was appointed conductor of the Choral and Orchestral Societies of the London Organ School, and in 1900 was elected Ormond Professor of Music, Melbourne University, Australia; owing to disagreements with the University authorities he resigned his position, and having founded a Conservatorium of Music devotes himself to teaching and concert-giving. His compositions are numerous, including three operas of which he wrote both the libretti and music, several works

for the orchestra, string quartets, songs, etc. *Address:* Melbourne, Australia.

HALL, Marie, violinist; *b.* Newcastle-on-Tyne, 8 April, 1884; her father was at one time a harpist in the Carl Rosa Opera Company; her first musical lessons were given her by her father and Miss Hildegarde Werner of Newcastle, at about the age of eight years, when she showed marked ability and a strong predilection for the violin; she was brought out as a child artist, but the struggle was severe owing to her father's lack of means, and she was even compelled to play humble music in saloons and sometimes on the pavement's edge; at the age of nine she was heard by the famous violinist, Emile Sauret, who was greatly struck by her playing, and recommended that she should be sent to the R.A.M.; this, however, was impossible at the time, but her remarkable talents attracted the attention of other eminent musicians, and she received instruction from Sir Edward Elgar when she was only ten years old, and from Wilhelmj, in London, two years later; also from Max Mossel in 1898; about this time (1900) a sufficient sum of money was raised to enable her to be sent to London to study under Johann Kruse; it should be mentioned that in 1899 she won a scholarship at the R.A.M., but had been unable to take advantage of it as it only provided for tuition; however, she remained for two years with Mr. Kruse, and in 1901 her friends decided to send her to Prague, in order to study under Sevcik; she was entered at the Conservatorium, where Dvorak was so impressed by her playing that he recommended Sevcik to regard her as already in her final year's course, and to take her under his immediate tuition; she attributes her command of technique to Sevcik's incomparable method of teaching; she studied under him for a year and five months, practising eight and ten hours a day, and it should be recorded that he was so delighted with his pupil and confident of her success that he lent her his own Amati violin on the occasion of her *début;* this was made at Prague in Nov., 1902, and her success was instantaneous and enormous; she played in the following January at Vienna, and on 16 Feb., 1903, made her first appearance in London at St. James's Hall; her success was sensational, and professors of the violin and critics were astounded by the perfection of her technique and tone and the comprehension with which she executed the greatest works; she has toured all over Great Britain, also in many continental cities, playing at Dresden with the Court Orchestra; she has also toured throughout the United States, Canada, Australia and New Zealand with unvarying success. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

HAMBOURG, Boris, 'cellist; *b.* Voronez, South Russia, 27 Dec., 1884; *s.* of Michael Hambourg, professor of the piano, and his wife Catherine Cécilie; brother of Jan and Mark Hambourg; received his musical education in London under Walenn, finishing at Frankfort under Prof. Hugo Becker; first appeared as solo 'cellist at the Royal Albert Hall; since then he has, like his gifted brothers, become an executant of the first rank, having played at leading concerts in London and all over the United Kingdom; he has also played in the principal cities of Germany, including Berlin, Frankfort, and at the Tschaikovsky Festival at Pyrmont; he made a highly successful tour of the Australian Colonies in 1905-6. The brothers frequently give recitals together, and their performances draw all musical London. *Address:* "Marotchka," 2 Clifton Gardens, Maida Hill, W. *Telephone:* 2104 P.O., Hampstead. *Telegraphic address:* "c/o Musicastre, London." *Club:* German Athenæum. *Agent:* Daniel Mayer, Chatham House, Hanover Square, W.

HAMBOURG, Jan, violinist; *b.* Voronez, South Russia, 27 Aug., 1882; *s.* of Michael Hambourg, professor of the piano, and Catherine Cécilie, his wife; brother of Boris and Mark Hambourg; *e.* London, Frankfort,

Prague, and Brussels, under Profs. Wilhelmj and Emil Sauret in London; Hugo Keerman, Frankfort; Sevcik, Prague; and Ysaye, Brussels; first appeared as solo violinist at Berlin, 1905; has since given highly successful recitals and appeared at concerts in Berlin, Brussels and London. *Recreations:* Cricket, tennis, billiards, literature and mathematics. *Address:* "Marotchka," 2 Clifton Gardens, Maida Hill, W. *Telephone:* 2104 P.O., Hampstead. *Telegraphic address:* "c/o Musicastre, London." *Club:* German Athenæum. *Agent:* Daniel Mayer, Chatham House, Hanover Square, W.

HAMBOURG, Mark, pianist; *b.* Bogutchar, South Russia, 1 June, 1879; *s.* of Michael Hambourg, professor of the piano, and Catherine Cécilie, his wife (brothers, Boris and Jan Hambourg); received his early instruction on the piano from his father in London; was afterwards placed under the famous Prof. Leschetizsky of Vienna; first appeared as solo pianist at the Moscow Philharmonic, Mar., 1888; his principal engagements include appearances with the Vienna Philharmonic, 1895; Paris Philharmonic and Colonne and Lamoureux concerts, Paris; Berlin Philharmonic, London Philharmonic; concerts in Brussels with Ysaye, and has also toured in Russia and Switzerland. Has made four tours in Australia, three in America, two in Canada, and two in South Africa, and has carried his own fame round the globe. He is a pianist of the first rank, and is everywhere received with unbounded enthusiasm, and the three brothers form a remarkable accumulation of musical genius in one family. Mark Hambourg is also a composer of genius and originality; and in order to encourage composition in others, has presented valuable prizes for original works for the piano in the form of a fantasia, sonata, ballade, scherzo, or set of variations, playing the successful compositions in public himself. On 16 June, 1906, he made his thousandth appearance, and in the twenty-one years that have elapsed since he came definitely before the public he has proved himself a musician of the highest distinction; *m.* in 1907 Dorothea, daughter of Sir Kenneth Muir Mackenzie, G.C.B., Clerk to the House of Lords. *Address:* 27 Cumberland Terrace, W. *Telephone:* 3504 Mayfair. *Telegraphic address:* "Kramloo, London." *Clubs:* Savage and Masonic. *Agents:* Ibbs & Tillett, 19 Hanover Square,

HANKINS, Fred. Harold, pianoforte teacher, organist and accompanist; *b.* 18 Feb., 1865 at Marylebone; *s.* of Jabez and Mary Hankins, of Witney, Oxon; *e.* privately and for music by Edwin Bending, Chas. Vincent, etc. Became a chorister, St. James's, Marylebone, under Rev. H. R. Haweis. Organist and choirmaster for twenty-five years of Whitefield's Tabernacle, but resigned to take up teaching. Was elected a member of Royal Society of Musicians and I.S.M. in 1891. In 1899 was elected Hon. Sec. of London Section of I.S.M., an office he still holds; and is also a delegate to the General Council and examiner to the Society, and to the Intermediate Education Board of Ireland. Mr. Hankins is a professor of G.S.M., a member of the Savage Club, and Associate of Philharmonic Society. Married Miss Mary Snowdon, of Norwich. *Hobbies:* Swimming and mountaineering. *Address:* 26 Goldhurst Terrace, South Hampstead, N.W.

HARRISS, Charles Albert Edwin, composer and conductor; *b.* London, 15 Dec., 1862; *s.* of Edwin Harriss, at one time organist of St. Mark's, Wrexham. He sang in St. Mark's choir at the age of seven, and received instruction in the organ from his father. At the age of thirteen he was elected Ouseley Scholar at St. Michael's College, Tenbury. Was assistant organist at St. Giles's parish church, Reading, 1880, and in 1881 he was appointed to the parish church, Welshpool, and private organist to the Earl of Powis. In 1883 he settled with his father in Canada, and since then has been the principal musical force in the Dominion. He was appointed organist and choirmaster of Christ Church Cathedral,

Montreal, and afterwards of the church of St. James the Apostle, which under his control became famous throughout Canada for its musical services. His musical energies displayed themselves in the establishment of a glee and madrigal society, and he was afterwards conductor of the Montreal Philharmonic Society, which in 1890 produced his cantata, "David Before the King." He also wrote an opera, "Torquil," which was successfully produced at the Montreal Opera House in 1896. As conductor of the leading musical society of Montreal he organised a number of choral and orchestral concerts of a high order of excellence, producing ancient and modern masterpieces. In 1905 he organised a choral festival in the principal cities of Canada, Sir Alexander Mackenzie's services as conductor being specially secured, the result being a great financial and artistic success. In 1906 he revisited England, in order to make arrangements for leading British musicians to visit Canada, and during his stay in London organised a splendid concert at the Queen's Hall, representative of all that is best in the music of Great Britain and its colonies, Sir Edward Elgar, Sir Hubert Parry, Sir Charles Villiers Stanford, Sir Alexander Mackenzie, and Sir Frederick H. Cowen consenting to conduct their own compositions, while Dr. Harriss conducted his own choral idyll, "Pan," which met with a splendid reception from an audience which included His Majesty the King, the Princess Louise (whose connection with Canada as wife of a former Governor-General will be remembered), and Lord Strathcona, High Commissioner for the Dominion. In recognition of his services to music, the McGill University has conferred on him the degree of Mus. Doc., *honoris causa*. *Address:* Montreal, Canada.

HARRISON, Beatrice, 'cellist; *b.* Roorkee, N.W. Provinces of India; *d.* of Col. J. H. C. Harrison (late), R.E. Brought to England when 2½ years old; at ten years of age won Senior gold medal of Associated Board against 4,000 competitors; at eleven became an exhibitioner at R.C.M.; and at thirteen a scholar there, under W. E. Whitehouse. Then studied with Hugo Becker and at Hochschule, Berlin. In 1910 won the Felix Mendelssohn prize, being the first 'cellist and the youngest student to do so. Made her *début* as a soloist at Bechstein Saal, Berlin. Has since achieved a European reputation. Plays on a Guarnerius, presented to her by an American lady, who paid 2,000 guineas for it. Is a sister of May Harrison, violinist (*q.v.*). *Address:* 51 Cornwall Gardens, S.W. *Telephone:* 4867 Kensington.

HARRISON, May, violinist; *b.* Roorkee, N.W. Provinces, India; *d.* of Col. J. H. C. Harrison (late), R.E. At ten years of age won gold medal of Associated Board over 3,000 competitors. Awarded an Exhibition at R.C.M., and became a scholar there, studying for five years under Arbos and Rivarde, and finally under Leopold Auer at St. Petersburg. Made her *début* at old St. James's Hall when thirteen years old; at fifteen was engaged to play with Madrid Symphony Orchestra under Señor Arbos. At eighteen she took Kreisler's place at a Mendelssohn Festival at Helsingfors, and at nineteen played with the Berlin Philharmonic in the Beethoven Saal. She and her sister are now recognised as *virtuosi* of the first rank, and have played in all the principal cities of Europe. *Address:* 51 Cornwall Gardens, S.W. *Telephone:* 4867 Kensington.

HARRISON, Percy, impresario and concert director; *b.* Buckingham, and son of the late Alderman Harrison, J.P., of that town. In 1870 he entered into partnership with his uncle, Mr. Thos. Harrison, of Birmingham, and inaugurated the series of subscription concerts in the provinces and London, which he has continued ever since. For many years his name has been associated with that of Adelina Patti as her entrepreneur and impresario. In 1887 he engaged her for a concert tour which proved a veritable triumphal march through the provinces, and which has been since repeated many times, in addition to which he has been

responsible for all the concerts in London at which the diva has appeared for many years past. In 1890 Mr. Harrison was elected president of the Birmingham Musical Society, a body which has been in existence for nearly seventy years. Now that Madame Patti has retired from the concert platform, Mr. Harrison has become sole impresario and manager for provincial concerts of her successor, Madame Tetrazzini. Mr. Harrison has, needless to say, at one time or another engaged nearly every front-rank artist of modern times, vocal and instrumental, as also many of the finest orchestral conductors of the day for his innumerable concerts. *Address :* Buckingham Chambers, 39 Bennett's Hill, Birmingham. *Telephone :* 5242 Birmingham Central.

HARTVIGSON, Fritz, pianist and teacher ; *b.* Grenaae, Denmark, 1841 ; unmarried ; *e.* Copenhagen and Berlin ; studied piano-playing, etc., with Niels W. Gade and Anton Rée in Copenhagen, and with Dr. Hans von Bülow in Berlin ; toured in Denmark, Germany, and Sweden ; and has appeared at the Crystal Palace Saturday Concerts, the Philharmonic Society, the Richter and Henschel Orchestral Concerts in London ; lived in London, (1864-72), in Russia (1872-75), in London, 1875 till recently. Is a Hon. R.A.M. ; Professor R.C.M. and Royal Normal College for the Blind until 1911, when he resigned to live abroad. Knight of Dannebrog and Dannebrogsmand ; pianist to H.M. Queen Alexandra. *Recreations :* Pistol-shooting, dancing, mountaineering, collects old Japanese colour-prints and old Nankin porcelain. *Address :* Copenhagen.

HARTY, Hamilton, pianist, composer, and conductor ; *b.* Hillsborough, co. Down, 17 Dec., 1880, member of a well-known Irish family ; *m.* 1904 Agnes Nicholls, the distinguished vocalist ; is one of our best known and most skilful accompanists ; and also a rising composer ; has conducted London Symphony and other leading orchestras. *Address :* 10 Grove End Road, St. John's Wood, N.W. *Agent : Concert direction*—E. L. Robinson, 7 Wigmore Street, W. *Telephone :* 3245 Mayfair.

HARWOOD, Basil ; *b.* 11 April, 1859 ; *s.* of Edward Harwood, J.P., of Woodhouse, Olveston, Gloucestershire ; *e.* Charterhouse, Trinity College, Oxford ; organist at St. Barnabas, Pimlico, 1883-7 ; Ely Cathedral, 1887-92 ; Christ Church, Oxford, since 1892 ; *m.* Mabel Ada, *d.* of late George Jennings of Ferndale, Clapham, and Parkstone, Dorset. Examiner for musical degrees, Oxford University, 1900-1, 1904-5. Publications include church services and anthems, and a setting of psalm, "Inclina Domine," for the Gloucester Festival, 1898. *Address :* Christ Church, Oxford.

HAST, Harry Gregory, tenor ; *b.* London ; *m.* and has one son ; has sung at the principal festivals in the kingdom including the Worcester, Hereford and others, and at most of the leading concerts, such as the Philharmonic, Richter, Albert Hall, Saturday Pops., Queen's Hall, London Ballad Concerts, Chappell's Ballad, etc. Has made two extensive tours through America and Canada, and has also toured through the principal cities on the Continent, and given his own recitals in London and the provinces. Was formerly well known as one of the founders of the Meistersingers quartet ; is also one of the professors of singing at the G.S.M., and a director of the Mayfair School of Music ; he retired from the public platform in May, 1912. His favourite *recreations* are golf and billiards. *Address :* 461 Oxford Street. *Telegraphic address :* "Mayfaskool, London." *Telephone :* 5575 Mayfair.

HATCHARD, Caroline, operatic and concert soprano ; *b.* Portsmouth ; studied at R.A.M. under Mme. Agnes Larkcom. Won the Melba and Rutson Memorial Prizes and gained Campbell Clarke Scholarship. In 1904 appeared at Chappell Ballad Concerts, and in 1907 made her *début* at Royal Opera, Covent Garden, where she sang in the first English performance of "The Ring" ; she was chosen to sing in the gala performance at Covent

Garden, given by his late Majesty, King Edward VII, in honour of President Fallières, 1908; created the principal soprano part of Madame Hertz in the reproduction of Mozart's "Impresario" at His Majesty's Theatre, 1911, and Countess Lydia in "Baron Trenck" (Whitney Theatre, 1912). *Address:* 14 Rotherwick Road, Golder's Green, N.W.

HAWLEY, Stanley, composer, editor, and examiner; *b.* Ilkeston, Derbyshire, 17 May, 1867; *s.* of Edwin Flint Hawley and Elizabeth Stanley; *e.* at Derby School (Rowland Scholar); studied at R.A.M., 1884-92; first appeared St. James's Hall, 1887, playing Grieg's Pianoforte Concerto; toured with Patti in 1906; has been accompanist at principal London concerts; appeared before Queen Victoria as solo pianist at Osborne House, 1890; composed music to E. A. Poe's "The Bells," 1894; "The Raven," 1896; "Elizabethan Love Lyrics," 1903; Hood's "Song of the Shirt," 1906. Is F.R.A.M., Member and Director of Philharmonic Society, I.S.M., Royal Society of Musicians, and Society of British Composers; Examiner for Associated Board of R.C.M. and R.A.M.; a Liveryman and First Medallist of the Worshipful Company of Musicians. *Recreation:* Historical biography. *Address:* Oxford Mansion, W. *Club:* Royal Automobile. *Telephone:* 4904 Gerrard. *Telegraphic address:* "Swingtrees, London."

HEATH, Loule, pianist; *b.* Blackburn, Lancashire; *d.* of the Rev. Edwin Heath and his wife Celia, daughter of William Hawkins, of Liverpool; *e.* at Edinburgh and High School, Dundee; prepared for the musical profession at the Leipzig Conservatorium and the R.C.M., London; Head Music Mistress of the High School, Middlesboro', from 1891 to 1894; was appointed Local Scholarship Examiner to the R.C.M., London, and was correspondent to the *Musical Times* from 1894 to 1897; engaged in concert work and teaching in South Africa, 1897 to 1900; has frequently played at important concerts in London and the provinces. *Club:* Sesame. *Agent:* *Concert direction* — Ethel Robinson, 7 Wigmore Street, W. *Address:* 35 Nevern Place, S.W.; and Broughty Ferry, Dundee.

HEDGCOCK, Walter W., organist and composer; *b.* in Brighton; received early musical training as choirboy under Dr. King at St. Michael and All Angels; at fourteen became organist of Patcham Church, near Brighton. In 1879 came to London, and was appointed organist St. Agnes, Kennington, remaining there for twenty-five years, until he went to All Saints', Upper Norwood. In 1903 succeeded Sir August Manns as musical director at Crystal Palace, of which he had been organist since 1894. Conductor of Crystal Palace Amateur Orchestral and Choral Societies, and Professor of Organ at G.S.M. Has written many popular songs, notably "Drake's Drum," "Mandalay," "When Bright Eyes Glance," etc. *Address:* 81 Thornton Avenue, Streatham Hill, S.W.; and Crystal Palace.

HEDMONDT, E. C., operatic tenor; *b.* Maine, U.S.A., 24 Oct., 1857; *e.* Montreal and Jena; abandoned a commercial career in order to go to Leipzig to study music and singing; there he was for some years a leading tenor at Opera House; also sang at the Royal Opera at Berlin and at Bayreuth Festival, 1888; manager and director of English Opera at Covent Garden, 1895; sang leading *rôle* in "The Scarlet Feather" at Shaftesbury, 1897, and in the operatic version of "Rip van Winkle," by Raymond Roze, at Her Majesty's in same year; since then has sung with Carl Rosa Company in English opera. *Recreations:* Riding, cycling, sailing and collecting curios. *Address:* 39 Jermyn Street, S.W.

HEGEDÜS, Ferencz, violinist; *b.* Feb. 26, 1881, at Fünfkirchen, in Hungary; his father, a 'cellist, is Hungarian; his mother Spanish. He could play the instrument at four years old, and commenced serious study at the age of eight, when he entered the Fünfkirchen Academy. In spite of precocious development, he was not exploited as an "infant prodigy." At

the age of thirteen he was admitted, by favour of the late Archduke Josef of Austria, to the Conservatorium at Buda-Pesth, passing later into the Royal Hungarian Academy of Music, where he rose rapidly to the head, and obtained, at the early age of eighteen the Special Diploma. On leaving the Royal Academy he held the post of conductor at the Lustspiel-Theater in Buda-Pesth for a year. In 1900 Hegedüs first visited England and London, where, as in Berlin, Vienna, Leipzig, Dresden, Munich, Hamburg, Hanover, Brunswick, Paris, Brussels, and many other continental towns, his appearances have established him in the front rank of living violinists. Amongst his appearances may be mentioned engagements with Dr. Richter, and the Hallé and London Symphony orchestras; with the Philharmonic Society of Bremen, Halford Orchestra of Birmingham, and other societies; three series of subscription concerts, in London and Munich, during which he gave the entire cycle of Beethoven's ten sonatas for violin and piano, as well as numerous works by modern composers; engagements in chamber-music concerts, and solo recitals of varied character, both in England and on the Continent; and an orchestral concert in Queen's Hall on 20 May, 1908, under the conductorship of Herr Arthur Nikisch.

HELWIG, Fred, baritone; *b.* Mainz, Germany, 1885; trained by von Zur Mochlen and de Reszke. Has made his *début* at a recital in Dresden, and in London, 1912.

HENKEL, Lily, pianist; *b.* Nottingham; *d.* of Alderman Edward Goldschmidt; *e.* at Nottingham; *m.* Victor Henkel; commenced her musical studies in England; was afterwards under Profs. Ordenstein and Reuss in Karlsruhe; finally for two years with Madame Schumann in Frankfort; first appeared at Nottingham with the Orchestral Society. Her engagements include the Nottingham Orchestral and Philharmonic Drawing Room Concerts (with Sarasate); Strolling Players; Promenade Concerts, Queen's Hall, 1904; Berlin, Munich (on two occasions before the Court), Leipzig (with Bohemian String Quartet), Hamburg, Karlsruhe, Dresden, Brussels, Paris, etc., and tours in Great Britain, Germany, and Holland; she has also frequently appeared at Queen's Hall and St. James's Hall Concerts; she has made a speciality of chamber music, and in 1910 successfully inaugurated the Henkel quartet for piano and strings. *Recreation:* Travelling. Is fond of literary pursuits, and has translated two books from the German, as well as a number of Hugo Wolf's songs, published by Peters. *Address:* 72 Hamilton Terrace, N.W. *Telephone:* 1925 P.O., Hampstead. *Agents: Concert direction* — E. L. Robinson and others.

HENSCHEL, Georg, singer, pianist, teacher, conductor and composer; *b.* Breslau, 18 Feb., 1850; of Polish descent on father's side; is himself a naturalised Englishman since 1890; *m.* Lillian June Bailey, a well-known singer, 1881, and with her gave concert recitals all over England, in America, and on the Continent; she died in 1901, thus ending an ideal artistic and domestic partnership; *e.* at St. Magdalene's College, Breslau, and at the Conservatoire of Music, Leipzig; first appeared in public as a pianist in 1862, playing Weber's Piano Concerto; made his *début* as a baritone singer at Leipzig in 1860, but did not come to England until eleven years later, when he had acquired a great reputation in Germany as a singer of lieder; he met with an enthusiastic reception in 1877 at the Monday Popular and other concerts, and the following year, 1878, he settled in England; from 1881-4 he was conductor of the Boston Symphony Concerts, then returned to London, where, in 1885, he founded the London Symphony Concerts, which he conducted for eleven years; he was also the first conductor of the Scottish Symphony Orchestra; for two years was a Professor of Singing at the R.C.M. in succession to Madame Jenny Lind-Goldschmidt. He from time to time toured in England and America, until his wife's lamented death, after which he went into retirement for eight years, residing in the north of Scotland. He

has composed, produced, and published a very large quantity of songs and much chamber music, and the incidental music to the revival of "Hamlet" by Sir H. Beerbohm (then Mr.) Tree at the Haymarket in 1891; also a "Requiem Mass," "Stabat Mater," "Te Deum," and a grand opera, "Nubia," first performed in Dresden in 1899. Is a great exponent of the songs of Brahms, with whom he was well acquainted, and concerning whom he has written personal recollections. He married *en secondes noces* Miss Amy Louis, an American lady, in 1907, and in 1909 returned to public life, teaching singing and conducting. He has recently been appointed conductor of the Handel Society of London. *Address:* 13 Portman Street, Portman Square, W.; and Allt-nacriche, Aviemore, Invernessshire, N.B.

HENSEL, Heinrich, operatic tenor; *b.* Neustadt, 1875; *s.* of a manufacturer, and started on a business career; abandoned this, and made his *début* at Stadt Theatre, Freibourg. Has sung also at Wiesbaden and at Bayreuth (as Loge, a part he studied with Siegfried Wagner); was engaged to sing at Royal Opera, Covent Garden, in Humperdinck's new opera, "Königskinder," in 1911; and has since appeared at Metropolitan Opera House, New York. Has sung many Wagnerian *rôles*, viz., Loge, Siegmund, the two Siegfrieds, Lohengrin, and Tannhäuser. Is re-engaged for Bayreuth; is known as an artistic designer of his own costumes.

HENSON, Medora, soprano; *b.* Virginia, U.S.A.; studied with Henschel and George Sweet in America, and Randegger in London. Made her *début* as Rowena in Sullivan's "Ivanhoe" at the Royal English Opera in 1891. Since then sung principally in oratorio — Royal Choral Society, Bach Festival; created soprano part in Elgar's "Caractacus" at Leeds, Gloucester and Sheffield Festivals, etc. In 1898 went on tour in England with Grieg, singing his songs. Is now principally engaged in teaching; is professor at R.C.M., G.S.M., and teaches privately. She is the wife of Mr. Waddington Cooke (*q.v.*). *Address:* Bedford Court Mansions. *Telephone No.:* 10585 Central.

HERVEY, Arthur, composer and musical critic; *b.* Paris, 26 Jan., 1855, his father being the late Charles Hervey, Esq., of Killiane Castle, co. Wexford, Ireland, and his mother, the daughter of the late T. R. Kemp, M.P. for Lewes; *e.* at the Oratory School, Edgbaston; studied music under the late Berthold Tours (harmony) and the late Edouard Marlois (instrumentation) Mr. Hervey was music critic of *Vanity Fair*, 1889-92, and was from 1892-1908 on the staff of the *Morning Post.* He married Mrs. Webster, the widow of the late Mr. J. H. Webster and a daughter of Sir Edm. Harrison, in 1893. Besides his journalistic work he is the author of "Masters of French Music" (1894), "French Music in the Nineteenth Century" (1903), "Alfred Bruneau" (1907), "Franz Liszt and His Music" (1911), "Meyerbeer" (1913), and of various contributions to the supplement of the "Encyclopædia Britannica." Principal compositions: Orchestral, Dramatic Overture (1890); "Two Tone Pictures" (Cardiff Festival, 1902); "Youth," overture (Norwich Festival, 1902); "The Gates of Night," voice and orchestra (Gloucester Festival, 1901); "In the East," tone poem (Cardiff Festival, 1904); prelude, "Ione" (Philharmonic Society, 1907); "Summer," tone-poem (Cardiff, 1907); "Life Moods," symphonic variations (Brighton Festival, 1910); "The Fairy's Post-box," opera (Court Theatre, 1885); a large number of songs, including three albums of German lieder, and many to English, French, and Italian words; also much music for piano, violin, and 'cello. *Address:* 1 Norfolk Crescent, Hyde Park, W. *Club:* St. James's. *Telephone:* 6389 Paddington.

HESS, Willy, violinist; *b.* 14 July, 1859, at Mannheim, Germany; *s.* of Julius Hess and his wife (*née* Lina Rose). Mr. Hess, senior, was a violinist, and other members of the family are musically gifted. His early training was

received from his father, and he afterwards studied under Joachim at Berlin. He made his public *début* in New York as a boy of eleven (1870). From 1878-86 he was leader of opera orchestra and Museum Concerts at Frankfort. From 1886-8 he fulfilled similar functions, besides a professorship at Rotterdam. In 1888 he came to England as leader of the Hallé Orchestra at Manchester and the Liverpool Philharmonic Society. From 1895-1903 he was a professor at the Cologne Conservatory, and leader of the Gürzenich Quartet. In the latter year he once more returned to England as professor of the violin at the R.A.M., where he remained only a year, as in 1904 he was appointed leader of the well-known Boston Symphony Orchestra, and there he has since remained. He has also helped to form a string quartet (now known as the Hess-Schroeder Quartet), and is besides a successful teacher. Mr. Hess played before Queen Victoria at Buckingham Palace in May, 1894, and again at Osborne in the same year. In 1899 he received from the Grand Duke of Luxembourg the Ritter kruez des Adolfsoren, and he has also received a Prussian decoration. He is an Hon. R.A.M. He married Miss Addie Traut in 1885. *Address:* 2 Newbury street, Boston, Mass., U.S.A. *Agent:* Henry Wolfsohn, 131 East Seventeenth Street, New York.

HEUBERGER, Richard, composer; *b.* Graz on 18 June, 1850; studied engineering and theory of music at the Technical High School at Graz (Styria), under Buwa, Hoppe, and Dr. Mayer (W. A. Remy); practised for a short time as a civil engineer, and went to Vienna in 1876 to devote himself entirely to music; became chorus-master of the Academical Singing Society and conductor of the Academy of Song (1878-80). Composed many songs and chorus pieces, with and without orchestral parts, also "Nacht Musik," Variations about Schubert's "Deutsche Täuze," Overture to Byron's "Kain," and other orchestral compositions, also "Lautenschlägern" a ("ballette"), "Struwelpeter," opera ("Abenteuer einer Neujahrsnacht") and an operetta ("Opernball"), etc. Acted as musical critic to several leading papers. *Address:* Vienna I. Hegelgasse 17.

HEYMAN, Katherine Ruth, pianist; *b.* at Sacramento, California. Studied with Robt. Tolmie, San Francisco; H. Barth, Berlin; and others. Soloist: Boston Symphony Orchestra, London Philharmonic Society, Berlin Philharmonic, etc. *Agents:* Michell & Ashbrooke, 18-19 Piccadilly Mansions, W.

HEYNER, Herbert, baritone; *b.* 26 June, 1882, in London; *s.* of Augustus Otto and Caroline Heyner; *e.* at Clifton and prepared for musical profession by Fredk. King and coached in operatic *rôles* by Victor Maurel. Made his *début* as a choir boy, aged ten, at St. Botolph's Church, E.C., in 1892. As a young man his first important appearance was at Queen's Hall in 1907. Has since sung at London Musical Festival and Norwich Festival, Queen's Hall Symphony Concerts 1911, The Chappell Ballad Concerts, Queen's Hall Promenade, Crystal Palace, Albert Hall, etc., and at the chief provincial musical centres. Was engaged for Brighton and Birmingham Festivals, 1912. Is well known as singer of German lieder in both England and Germany. Fond of golf, shooting, and all outdoor pursuits. *Address:* Heath View House, Blackheath, S.E. *Telephone:* Lee Green, 132.

HILF, Arno, violinist and first violin professor of the Royal Conservatoire, Leipzig; *b.* Elster, 14 Mar., 1858; *s.* of Adam Hilf, leading violinist, and his wife Luise; *e.* at Elster; *m.* Helene Buck, 19 May, 1891; was prepared for the musical profession under Ferdinand David, at the Conservatoire Leipzig; first appeared as a violinist at the Erfurt Festival, 1875; subsequently engaged at Moscow, as first violin professor at the Imperial Conservatoire, under Rubinstein, and during that engagement toured through the whole of Russia. He was successful at concerts given by him at Berlin, Leipzig, Hanover, Dresden, Geneva,

Hungary, and all over Germany. The title of professor was conferred upon him by the King of Saxony, and he is the possessor of many decorations. *Address:* 14 Schreberstrasse, Leipzig.

HINTON, Arthur, composer; *b.* Beckenham, Kent, 1869; was educated at Shrewsbury School, and destined for a commercial career; this proving distasteful, he entered the R.A.M., where he studied the violin under the late Prosper Sainton and Sauret, and composition under F. W. Davenport. After remaining at the Academy for three years he was appointed a sub-professor, a position which he occupied for another three years, during which time he frequently played at important concerts in London and the provinces. Desirous of further study he went to Munich and placed himself under Prof. Rheinberger, and here he wrote his first important work, a symphony which was played under his own direction at the Munich Conservatoire. He next proceeded to Vienna, and later to Rome, where he worked upon an opera, "Tamara," which has not yet been produced. Remaining in Italy he spent a summer at Albano, and wrote a fantasia, "The Triumph of Cæsar," first played at the Queen's Hall, 1906; among his compositions are a symphony in B flat and another in C minor; a suite in D, for violin and piano, played at Broadwood's Concerts; a trio in D minor, produced at the Bechstein Hall, 1903, at his own concert, and which has since been played in the provinces, also in Germany at Düsseldorf and Cologne, and at Miss Nettie Carpenter's concert, Dec., 1906; a concerto in D minor for piano and orchestra, first played at the Queen's Hall, 1 Nov., 1905, the solo part being taken by Miss Katherine Goodson, the eminent pianist, to whom the composer is married; quintet in G minor for piano and strings, produced at the Wessely Quartet Concerts, Nov., 1910; a dramatic romance, "Porphyria's Lover," founded on Browning's poem; dramatic scena from Shelley's "Epipsychidion," for tenor solo and orchestra, produced at Bournemouth, Nov., 1905, and repeated with much success at the Bechstein Sunday Orchestral Concerts; "Chant des Vagues" for violoncello and orchestra; a violin sonata, played by M. Sauret, and numerous piano pieces and songs which have been sung by Mr. Plunket Greene, Mr. Denis O'Sullivan, and many other well-known artistes. Visited Australia twice, also Canada and Jamaica, as Examiner for the Associated Board of R.A.M. and R.C.M. *Address:* 14 St. John's Wood Road, N.W.

HOARE, T. J., pianist and teacher of singing; *b.* Harrow, and educated by John Farmer for piano, and afterwards studied under Herr Ernst Pauer and other masters for violin and composition. Made his *début* at Clifton in 1875 as a pianist, but afterwards decided to take up singing, and became a pupil of Georg Henschel, and later of Mr. William Shakespeare; gave a series of concerts at Lincoln, and married Miss K. M. Barrett, a daughter of Canon Barrett of that town. Appointed professor at the G.S.M., 1906. *Address:* 43 Powis Square, Bayswater, W.

HOBDAY, Claude, double-bass player and teacher; *b.* Faversham, Kent, 12 May, 1872; won a scholarship at the R.C.M. and studied there from 1888-92; he is now professor of double bass at the R.C.M., and is a member of many well-known orchestras, being principal double bass of the Beecham Symphony Orchestra. *Address:* 27 Rylett Road, Goldhawk Road, W.

HOCHSTEIN, David, violinist; *b.* in Rochester, New York, and studied in New York City for some time; then went to Vienna and studied under Sevcik one year before entering Meisterschule. In 1911 was awarded Government prize of 800 kronen, the most important violin prize in the School, as well as a prize violin; visited London with Prof. Sevcik in 1911.

HOFBAUER, Rudolf, operatic baritone; began in theatrical profession, then studied singing under Prof. Sattler in Vienna. Appeared first in

operetta at the Carl Theater and later joined the Volksoper. Was then engaged at the Hofoper, Vienna. His *répertoire* includes the Spielmann in "Konigskinder," "Wolfram," the "Flying Dutchman," etc. Appeared at Covent Garden, Opera House, 1911.

HOLBROOKE, Josef, composer, conductor, and pianist; *b.* Croydon, 5 July, 1878; *s.* of Joseph C. Holbrooke, musician, by his wife Alice Scotland, soprano vocalist; *e.* privately; *m.* Dorothy Hadfield, of Morthen, Yorks, 1903; prepared for the musical profession by his father, and later at the R.A.M., London, where he gained the Potter Exhibition, Lucas Prize, and other distinctions; first appeared at the St. James's Hall, June, 1896, as solo pianist; pianist for Arthur Lloyd on tour (1898), pantomime conductor (1899), conductor at Woodhall Spa Orchestra (1900); has since appeared at leading concerts in London, including his own recitals, Belgium and Berlin, also the Leeds, Norwich, Bristol, Blackpool, Hereford and Birmingham Festivals. His compositions include "The Raven" (Crystal Palace, 1901), "The Viking," "Ulalume" (Queen's Hall, 1904), "Byron Ode" (Leeds, 1904), "Masque of the Red Death," "The Bells" (Birmingham, 1906), "Choral Symphony" (Leeds, 1908), "Heaven and Earth," "Variations on 'Auld Lang Syne,'" "Three Blind Mice," "The Girl I Left Behind Me" (Belgium, 1905), "Pierrot and Pierrette" (opera, His Majesty's, 1909), and many pieces of chamber music for all combinations of instruments. His latest production was a grand opera, "The Children of Don," to a libretto by Lord Howard de Walden, produced by Mr. Hammerstein at London Opera House, 1912. His favourite professional occupation is composing operas, and his *recreations* are cycling and conversation. *Address:* 86 Newman Street, W. *Agent:* E. L. Robinson, 7 Wigmore Street, W.

HOLLANDER, Benoit, violinist and composer; *b.* Amsterdam, Holland, in 1853; *e.* at the Paris Conservatoire, where he obtained the first prize in 1873, having studied under L. Massart for violin, Savard for harmony and counterpoint, and Saint-Saëns for composition. Made his first public appearance at Lille in France; has travelled all over Europe with Strakosch, played at the "Pops" in London, and has since been a professor of the violin at the G.S.M. Mr. Hollander married an English lady in 1890, who died in 1912. *Address:* 23 Westwell Road, Streatham Common, S.W.

HOLLMAN, Joseph, violoncellist; *b.* Maastricht, Holland, 1852; *s.* of Charles Hollman, Burgomaster of Maastrecht, and his wife Elise Rutten; *e.* at Brussels and the Paris Conservatoire; made his first appearance as a soloist at The Hague, before the late King William III. Is one of the leading 'cellists of the day, and possesses superb tone and technique; has fulfilled engagements all over Europe, in the United States, and, of course, in Great Britain, is most highly esteemed in the art world of London. Is the composer of a great many 'cello pieces, some with orchestra, some with piano, and several songs with 'cello obligato. He appeared several times before the late Queen Victoria, and also before King Edward and Queen Alexandra, who presented him with the gold medal for music, art, and sciences in July, 1906. He possesses orders presented to him by several foreign rulers, including the Legion d'Honneur, Officier de la Couronne, de Chêne (Holland), Officier Orange Nassau (Holland) Concepcion (Portugal), Crown Order (Mecklenburgh), and order of Saxe-Coburg (Germany). *Agents:* Ibbs & Tillett, 19 Hanover Square, W. *Address:* 30 Rue de Lubeck, Paris.

HOLMES, George Augustus; *b.* Peckham, 10 May, 1861; *e.* privately. Took part in music (organ recitals) at Fisheries Exhibition, 1883, and Inventions Exhibition, 1885; Director of Examinations of the L.C.M. from 1887; founder of the L.C.M. scheme of Local Examinations in Music now used throughout the British Isles and Colonies; organist, St. George's, Camberwell, 1880-1903; composer of a

large number of pianoforte works, including "Tarantelle Brilliant," "Tarentelle Chromatique," six Melodious Studies, Miniature Recreations, six Characteristic Duets, etc., and numerous songs, duets, trios, and quartets; also author of "The Academic Manual of the Rudiments of Music," and "Three Hundred Questions and Exercises"; joint-author (with Dr. F. J. Karn) of "The Academic Manual of Musical History," 1899; and a large number of technical and other works. *Recreations:* Golf, cycling, horticulture, the study of the old masters of music, and the collecting of their works. *Address:* Auckland House, Linden Grove, Peckham Rye, S.E.; Breeze Holm, Broadstairs, Kent; and L.C.M., Great Marlborough Street, W. *Club:* Royal Temple Yacht, Ramsgate. *Telephone:* 1660 New Cross.

HONEY, Gladys, soprano; *d.* of the late Mr. Frederick H. Honey, solicitor, of Blackheath. Miss Honey started music under Sir Charles Stanford, and won an open scholarship at the R.C.M.; made her *début* as a singer a year or two back at the Leeds Musical Festival, when, at a few hours' notice, she took the place of Mme. Agnes Nicholls (who was unable to appear owing to indisposition) in Dr. Stanford's "Stabat Mater"; sang at the concert at the Crystal Palace on Good Friday, 1911, and also for the Bach Choir in Cesar Franck's "Beatitudes" at the Queen's Hall a short time back, while last season she appeared at the Savoy Theatre in Mme. Marie Brema's production of "Orpheus." Is engaged to be married to Lieutenant Basil Reinold, R.N., of H.M.S. *Hercules*. *Address:* c/o Imperial Concert Agency, 524 Birkbeck Bank Chambers, E.C.

HOOK, Ethel, *b.* at Bristol; *d.* Capt. Henry Albert Butt, and studied with Mr. D. Rootham in Bristol, at the R.C.M. under Hy. Blower, and with Mons. V. Maurel, after which she and her sister Pauline went on tour with their elder sister, Mdme. Clara Butt, for three years. In 1908 she gave a recital as soloist at Bechstein Hall. Principal engagements include Albert Hall Sunday Concerts, Crystal Palace, Queen's Hall Promenades, and Chappell Concerts. In 1910 she married Mr. Hastings Wilson (tenor). Since their marriage they have studied in Paris under M. Bouhy. *Address:* 26 Abercorn Place, N.W.; and Hadham Mill House, Hadham, Herts.

HOOK, Pauline, soprano; *b.* at Bristol; *d.* of Capt. H. A. Butt, and studied with Mr. D. Rootham and at R.C.M. with the late Mr. Hy. Blower. In 1908 she visited Australia with her sister, Mdme. Clara Butt.

HOPEKIRK, Helen, pianist, composer, and teacher of piano; *b.* Edinburgh, where she commenced her musical education; *m.*, 1882, William Wilson of Edinburgh; her first musical instructors were Prof. George Lichtenstein, and Mr. (now Sir) A. C. Mackenzie of Edinburgh; she then went to the Leipzig Conservatoire, and later to Vienna, where she studied under Leschetizky; first appeared in public at the Gewandhaus Concerts in Leipzig in 1879, taking the solo part in Chopin's Concerto for the piano; coming to England, she was engaged at the Crystal Palace Saturday Concerts, and frequently played at the Scottish Orchestral Concerts, and with Hallé's Manchester Orchestra. In 1883 she went to America, and made her first appearance at the Boston Symphony Concerts under George Henschel, and at the Brooklyn Philharmonic with Theodore Thomas. She also played at the Philadelphia Festival, and at New York under Van der Stucken. After touring for two years in the United States, she went to Germany. Desire for further development decided her in 1887 to withdraw for a time from public work, and place herself again under the guidance of Prof. Theodore Leschetitzky in Vienna. During her stay in that city she appeared at the Vienna Philharmonics under Hans Richter's conductorship (a performance which she repeated at his request at the London Richter Concerts); also in recitals and at other concerts. In 1890 she again went to the States for a six months' engagement, opening in

Boston under Nikisch at the Symphony Concerts, and this engagement was repeated in the following year. The two succeeding seasons were spent in Paris, and were devoted chiefly to composition and teaching. Among her own compositions are a Concertstück for piano and orchestra, produced twice by George Henschel at his Scottish Orchestral Concerts with great success; a Concerto in D minor for piano and orchestra. A sonata for piano and violin, written while in Vienna, was played in Boston by Franz Kneisel, at one of his Quartet Concerts in 1890, and at the World's Fair in Chicago by Mdme. Bloomfield-Zeisler. Her home is at present in Boston, where she devotes part of her time to pianoforte teaching, and has a circle of enthusiastic pupils, some of whom are public players. *Agent:* Steinert Hall, Boston. *Address:* 169 Walnut Street, Brookline, Boston, U.S.A.

HOYTE, William Stevenson, Mus. Doc. Cantaur, F.R.C.O., and Hon. R.A.M., organist, pianist, and composer; *b.* Sidmouth, Devon, 22 Sept., 1844; *e.* at Ottery St. Mary, Devon. Organist and director of the choir of All Saints', Margaret Street, Cavendish Square, from Feb., 1868, to July, 1907; during Dr. Hoyte's tenure of this post the reputation of his choir advanced to and maintained a position equalled by few and second to no other in London. He still retains the position of honorary organist of the church, and can thus claim a direct connection extending over forty years. It is worth remark that Mr. Dalton Baker, the well-known baritone vocalist, was one of Dr. Hoyte's choristers as a boy. Dr. Hoyte was an organ professor at the R.A.M. and R.C.M., and a pianoforte professor at the G.S.M., and was obliged by ill-health to retire in 1910. His published compositions include a communion service for voices and orchestra, minuet and trio for ditto, anthems and services, organ and pianoforte pieces, songs, hymn-tunes, and a book of Litanies. He married Miss E. E. Hutchinson in 1896, and is now a widower. *Address:* 68 Boundary Road, N.W.

HUBERDEAU, Gustave, operatic basso; *b.* and trained for music in Paris at National Conservatoire; made his *début* at Opéra Comique ten years ago; first appeared at Covent Garden in 1911, playing St. Bris in "Gli Ujonotti" and the King in "Aïda."

HUBERMAN, Bronislaw, violinist; *b.* near Warsaw, 1882, and appeared in public at seven years of age. At eight played before Emperor of Austria; at twelve met Brahms in Vienna, and was congratulated by him for his playing of the great musician's Concerto. In same year he was appointed court violinist to Queen of Roumania. On the occasion of great national concert for Messina sufferers was invited by the municipality to play on Paganini's violin at Genoa.

HUDSON, Eli, flautist and conductor; *b.* 23 Apr., 1877, in Manchester; *s.* of John Capstock Hudson and his wife, Emma Rennison; *e.* at Magdalene College, Wainfleet, Lincs, and at the R.C.M., London. Made his *début* as solo-flautist in 1895 at the Imperial Institute. Has since appeared at Saturday Concerts, Crystal Palace, Royal Albert Hall, Queen's Hall, old St. James's Hall, and as principal flautist under Sir Hubert Parry, Sir Chas. Stanford (Cambridge and Leeds Festivals), Sir Henry Wood (Sheffield Festivals and Queen's Hall), Sir Ed. Elgar, Landon Ronald, London Symphony Orchestra, etc.; was a founder of New Symphony Orchestra. Professor of Flute and Piano at Royal Military School of Music, Kneller Hall, and Examiner at R.C.M.; had the honour of being personally complimented by the German Emperor at Lowther Castle. Mr. Hudson is the founder of the famous and popular Trio known everywhere to variety theatre audiences as "Olga, Elgar, and Eli Hudson." *Hobbies:* Motoring and gardening. *Clubs:* Eccentric and Motor. *Address:* The Chestnuts, Brandenburgh Road, Gunnersbury, London, W. *Telephone:* 635 Chiswick.

HUGHES, Gertrude, soprano; *b.* Montgomeryshire; *d.* of the Rev. Hugh Hughes and his wife Marguerite,

a grand-daughter of Glydfardd, the late Archdruid of Wales, who initiated their Majesties the late King and Queen, when Prince and Princess of Wales, into the Bardic Circle; *e.* at Southport and London; and prepared for the musical profession at the R.A.M.; first appeared as a soloist at the St. James's Hall, at an Academy Orchestral Concert; has since fulfilled engagements at Edinburgh, Glasgow, York, Manchester, Liverpool, Cardiff, Swansea, Newcastle, with leading Choral and Musical Societies. Has made several appearances at the Royal National Eisteddfods of Wales. *Recreations:* Cycling, walking and tennis. *Address:* 18 Douglas Road, Canonbury, N.

HUGHES, Herbert, composer and critic; *b.* Belfast, 16 Mar., 1882; *s.* of Frederick Patrick Hughes and his wife Mary Elizabeth MacLean; on the paternal side is related to two Irish families whose sons attained legal distinction in the last century; Sir Hugh MacCalmont, first Earl Cairns, Lord Chancellor of England, and the Right Hon. John Wilson Croker, Master of the Rolls; *e.* privately, he was for a short time under the tuition of Dr. Francis Koeller, conductor of the Belfast Philharmonic Society, and later entered the R.C.M.; first appeared at Chappell's Ballad Concerts, Queen's Hall, Nov., 1904, accompanying his own arrangement of the well-known old Irish song "The Ninepenny Fidil." He has composed a ballet, a comic opera, a cycle of baritone songs, incidental music to an Irish masque, and other works, and has collected many unpublished traditional Irish airs from the peasantry of Ulster. His musical writings include articles in *The Fortnightly Review, The Nationalist* and other Irish journals. Is one of the founders of the Irish Folk-Song Society, to whose journal he has occasionally contributed. He has also published a volume of Irish folk-songs, gathered in Donegal, under the title "Songs of Uladh." *Address:* Edenville, Bangor, co. Down, Ireland.

HUGHES, Morfa (Ethel Margaret Morfa-Hughes), vocalist and actress; *b.* Plymouth, 1876; *d.* of late John Charles Morfa-Hughes, J.P. for Aberystwyth, formerly in the Admiralty; *e.* High School, Plymouth, and R.A.M.; was a member of the Irving A.D.C. contemporaneously with Lilian Braithwaite and Dawson Milward; studied singing and voice production; first appeared at Crystal Palace Concerts under August Manns, 1894; then sang at St. James's, Queen's, Albert, and Steinway Halls, and on important concert tours in provinces and Scotland, Australia, and America; has written a four-act comedy and several short stories. *Recreations:* Acting, playwriting, and boating. *Address:* 3A Lebanon Park Mansions, Twickenham, W. *Club:* Pioneer.

HUMMEL, Gura, soprano; studied at the Cologne Conservatoire. First engaged at the Stadttheater, Elberfeld, then Schwerin, Hamburg, and now at the new Royal Opera in Berlin. Her *répertoire* includes the principal Wagner *rôles*, in addition to such operas as "Butterfly," "Faust," etc.

HUNOLD, Erich, baritone; *b.* in Weimar, Germany. First studied theology until Prof. Mullerhartung discovered his voice, when he studied music under Herr von Milde. First appeared at the Stadttheater in Halle, and was then engaged by Angelo Neumann for several years in Prague. He appeared at Vienna as Wotan in the Ring performance and as the Flying Dutchman in Dresden, and has also sung at Cologne, Hanover, Weimar, etc. At the conclusion of his engagement in Prague, he went to the Stadttheater, Bremen.

HUTCHINSON, Cecilia Mary, soprano vocalist and teacher; *b.* 26 Nov., 1851 in India; *d.* of Capt. G. H. Monck-Mason (B.N.T.) and his wife *née* Cheyne; *e.* privately and for music by Mme. Davies, in Bordeaux, Joseph Robinson of Dublin, E. Bianchi in Florence and by Herr Alfred Blume in London. Made her *début* at Crystal Palace, 1880, and has since appeared at Saturday and Monday "Pops," Worcester, Birmingham and Leeds Festivals, Hallé Concerts, Manchester,

Liverpool Philharmonic and all leading orchestral and choral Societies. Professor at R.C.M. and King's College for Women; *m.* in 1875 to Col. Hutchinson, R.A.; Member of Three Arts Club. *Telephone No.* 4111 Western. *Address:* 21 West Cromwell Road, Kensington, W.

I

ILES, Edward, teacher of singing; *b.* 25 Oct., 1861, at Chipping Sodbury, Glos.; *e.* as an organist under Cedric Bucknall at All Saints', Clifton, and for singing by William Shakespeare. Appointed professor of singing at the R.A.M. in Sept., 1907, and at G.S.M., 1910. *Address:* Lavenham, Radlett, Herts. *Club:* German Athenæum.

ILES, John Henry, Editor and musical organiser; *b.* 17 Sept., 1871, at Bristol; *e.* at Ashville College, Harrogate; well known as founder and Director of National Band Festival at Crystal Palace; established the *British Bandsman* as a weekly newspaper, of which he is Editor. The famous "Besses o' th' Barn" band toured the provinces, France and the Colonies under his direction; in connection with this was decorated by President Fallières as "Officier de l'Academie Française"; Member of Press Club, Company of Musicians, etc. *Telephone No.:* 9637 Central. *Address:* 210 Strand, London, W.C.

INGLETON, Evelyn, pianist and composer; pupil of Francisco Berger, Frederick Dawson, and Henry Gadsby; first appeared as solo pianist at the Salle Pleyel in 1897, and since taken part in several leading London Concerts; she gives two or three concerts and recitals yearly, and has also organised some successful chamber concerts. Her compositions include numerous songs, an overture in B minor for full orchestra, produced at Llandudno, by Mr. Arthur Payne, in 1902; sonata for piano and 'cello in D flat, sonata for piano and 'cello in D major, air and variations in G for piano and violin, pianoforte trio in G minor, etc. She is a successful teacher of the piano, her pupils having gained several distinctions and gold medals. *Address:* 52 Albert Park Mansions, Battersea Park, S.W.

IVIMEY, John William, composer, conductor and organist; *b.* Stratford, Essex, 12 Sept., 1868; *s.* of Joseph Ivimey, organist, and his wife Emma Stevens; grandnephew of William Austin, *protégé* and musician to Queen Caroline; *e.* Herne Bay College and privately; *m.* Mabel, daughter of the late Francis Cancellor, of the Stock Exchange; his musical education was commenced by his parents and was continued at the G.S.M. (Exhibitioner 1886-89); was appointed organist of St. Peter's Church, Norbiton, at the age of fifteen; assistant organist and music-master, Wellington College, 1888; assistant organist and music-master, Harrow School, 1890-1894; musical director of the South-Western Polytechnic, 1896; organist and choirmaster of St. Paul's, Onslow Square, 1891 to 1896, when he was appointed organist of Dulwich College, holding same to 1910; musical director, S.W. Polytechnic, 1896 to 1902; conductor West Ham Philharmonic Society, 1911; Mus. Bac. (Oxon), 1911; has composed ten light or comic operas, all of which have been produced, and one grand opera, "The Rose of Lancaster," besides various miscellaneous works. Is F.R.C.O. and A.R.C.M., and Associate of the Philharmonic Society, London; hon. mem. Royal Philharmonic Academy of Rome, Associate of the Tonic Sol-Fa College, Member of the Madrigal Society, the Society of British Composers and the Incorporated Society of Musicians. *Address:* 1 Arundel Mansions, Fulham, S.W. *Telephone:* 1075 Putney. *Telegraphic address:* "Ivimey, London." *Clubs:* Savage and Footlights, Cambridge.

IVIMEY, Joseph, violinist and conductor, brother of above; *b.* Stratford, Essex, 21 July, 1867, his father, Mr. Joseph Ivimey, was organist of St. Paul's, Stratford, for twenty-five

years; *e.* for the musical profession at the G.S.M. under Mr. Alfred Gibson, from 1882. He made his professional *début* at Stratford in 1884. He is a professor of the violin at the G.S.M.; conductor of the Strolling Players Amateur Orchestral Society, his own amateur orchestras at Surbiton and Weybridge, and the Monday Orchestra at the G.S.M. for the Principal; member of the R.S.M., the International Society of Musicians, the Royal Philharmonic Society, and the Incorporated Society of Musicians. *Address:* 40 Clanricarde Gardens, W. *Telephone:* 1182 Park.

J

JACKSON, Roland, tenor; *b.* Birkenhead, Lancs, Mar., 1879; *s.* of Mr. Thomas Hughes Jackson, a shipowner, and grandson of the late Sir William Jackson, Bart., M.P.; *e.* at Warren Hill, Eastbourne, Harrow and Balliol College; studied under Mr. Francis Korbay in London and Herr Raimond von zur Mühlen. First appeared at a recital at Bechstein Hall, 1905. Has since sung with success at London Ballad Concerts, and on tours with Clara Butt, and other distinguished artistes. Appeared by Royal Command, Sandringham, 1906; with London Symphony Orchestra, Covent Garden, 1910; soloist, Hereford Festival, 1912. *Recreations:* Golf and tennis. *Clubs:* The Bath, Cavendish, Denham Golf. *Agent:* L. G. Sharpe, 61 Regent Street, W. *Address:* 11 Welbeck Street, W. *Telephone:* 2345 Mayfair.

JACQUES-DALCROZE, Emile, composer and lecturer; *b.* of Swiss parentage in Vienna; *e.* for music under Fuchs and Bruckner, and under Délibes in Paris; became well known in Geneva as teacher of harmony and lecturer, and as composer; has composed "Janie" and "Sancho Panza," two lyrical comedies (the first performed at Geneva in 1893, and at Stuttgart and Frankfort in 1895, and the latter at Geneva and Stuttgart); he has also written a Violin Concerto that Henri Marteau has performed and a string quartet, also collections of songs, "Chansons Romandes," etc.; is now widely known as the author of a book and system entitled "Eurhythmics," on which he lectured to large audiences in London in Dec., 1912; the work has been translated into English. *Address:* Geneva.

JAMES, Edwin Frederick, bassoon player; *b.* 16 Feb., 1861, at Swindon, Wilts, his father being an engineer by profession; *e.* at Great Western Railway Company's Schools at Swindon, and began life as an engineer, but decided to study music, and made his first appearance in Nov., 1876, as a clarionet soloist His masters in music were William Hawkins of Swindon and Mons. Leuliette, Brighton. Has played, either as soloist or in orchestra, at Brighton 1880-3, Crystal Palace 1884, Royal Italian Opera, Covent Garden, 1888-96, Richter Concerts 1885, Queen's Hall 1894-1904, Her Majesty Queen Victoria's Band 1895-1902, King Edward VII's Band 1904, and the Philharmonic Society's Orchestra, besides many great provincial festivals. Is professor of bassoon at the R.A.M. and G.S.M., and director of London Symphony Orchestra 1904. Mr. James married Miss Emily Cooper in 1885; he is a Freemason, and plays golf. *Address:* 86 Bravington Road, Maida Hill, W.

JANOTHA, Maria Cecilia Natalie, pianist; *b.* Czestochowa, near Warsaw, Poland; *e.* privately. Studied music under Prof. Rudorff, Dr. Joachim Bargiel, Franz Weber, Brahms and Mme. Schumann. Has played with success throughout Europe and America. Appeared before Her Majesty Queen Victoria, and was a recipient of the Jubilee Medal. Has the diploma of St. Cecilia Academy, Rome, and other distinctions, English and foreign. *Hobby:* Mountaineering. *Agents:* Ashton's.

JAY, Isabel (Mrs. Frank Curzon), vocalist and actress; *b.* London; *d.* of J. W. Jay; a descendant of a

famous musician of the eighteenth century—Dr. Jay, of the R.A.M.; *m.* 16 April, 1902, to H. S. H. Cavendish, African explorer (obtained dissolution, 1906); prepared for stage at R.A.M., and with D'Oyly Carte Opera Company; first appeared at Savoy Theatre, 1897, as Elsie Maynard in "The Yeomen of the Guard"; appeared at Daly's in "The Country Girl," 1903, followed by "The Cingalee," 1904; sang before their late Majesties at Chatsworth, 5 Jan., 1905; played in "The White Chrysanthemum" at Criterion, 1905; "The Girl Behind the Counter," Wyndham's, 1906, and tour; Olivia in "The Vicar of Wakefield," Prince of Wales's, 1906; and title-*rôle* in "Miss Hook of Holland," 1907; won first gold medal for operatic singing at R.A.M., 1897, and was created A.R.A.M. Married Frank Curzon, 1910. Last appearance in "Balkan Princess" at Kennington, 1911. Retired from stage in 1911. Favourite part: Phyllis in "Iolanthe." *Hobbies:* Motoring, piano and painting. *Address:* 63 Avenue Road, Regent's Park, N.W.

JAY, Marian, violinist; great granddaughter of a famous musician, Dr. Jay. Studied music R.A.M. under Emile Sauret, and gained Associateship. Has given recitals in London and provinces. Played recently with Queen's Hall Orchestra under Sir Henry Wood. Possesses a fine Josef Guarnerius violin. *Address:* 38 Warwick Road, Earl's Court, S.W. *Telephone:* 4093 Kensington.

JOACHIM-GIBSON, Eugenie (Mrs. Frank W. Gibson), teacher of singing and German diction; *b.* Vienna, the *d.* of Friedrich and Regina Joachim. Her father was in business as a wool merchant, and was the brother of Dr. Joseph Joachim, the great violinist. She was educated in her native city (where, at her parents' house, she met many celebrated musicians), and for music by Mdme. Mathilde Marchesi, Julius Stockhausen, Johannes Brahms, Anton Rubinstein, and her aunt, Frau Amalie Joachim. She sang very little in public, but has always preferred to follow the profession of a teacher, which she began after her parents died, when she came to reside in London. Professor of singing at the G.S.M. from 1898-1912. Her *recreations* are gardening and playing billiards. In May, 1903, she married Mr. Frank Gibson, a well-known art connoisseur. *Clubs:* Sesame, Anglo-Italian Literary Society (member of committee), Women Writers, Folk-Song Society. *Address:* 8 Chester Terrace, Regent's Park, N.W. *Telephone:* 597 Mayfair.

JOHNSON, Noel, composer, conductor, and 'cellist; *b.* 22 May, 1863, at Repton, Derbyshire; *e.* at Repton School and Emmanuel College, Cambridge; received musical education at the R.A.M. and the Leipzig Conservatoire; first appeared in London in 1894 as a solo violoncellist; toured with Moody-Manners Concert Party, 1895-96; toured as musical director with several light opera companies; has since acted as musical director at the Criterion, Royalty, Adelphi, and other theatres; is composer of many well-known songs and instrumental pieces. *Recreation:* Fishing. *Clubs:* Savage, and R.A.M. Club. *Addresses:* The Homestead, Welldon Crescent, Harrow, and c/o Reid Bros., 72 Wells Street, Oxford Road, W.

JONES, Katherine, contralto; *b.* Llanbedr Rectory, Crickhowell; *d.* of the late Rev. Thomas Jones; studied singing with Miss Rowe (Australian contralto); first appeared at the age of four years. Principal engagements include concerts at the St. James's Hall and Queen's Hall; has sung before many royal personages, including the Prince and Princess of Wales (now their Majesties King George and Queen Mary), the Emperor of Germany, the King and Queen of Spain; has toured through South Africa and Canada with Mdme. Albani; sang at a State concert at Dublin Castle in 1905; *m.* in 1910, George, eldest son of General Sir James Wolfe Murray, K.C.B. *Recreations:* Riding and motoring. *Address:* Llanbedr Rectory, Crickhowell.

JONES, Mildred, contralto; *b.* Pedmore Rectory, Stourbridge; *d.* of Rev. W. A. Jones, Rector of Pedmore;

e. abroad; afterwards at R.A.M. under Randegger, winning the Parepa-Rosa Scholarship, 1899; first appeared at Devizes, 1902, in "Elijah," as principal contralto soloist; Gloucester Festival, 1904; Worcester Festival, 1905; Norwich Festival, 1905; Patti Tour, 1906, etc.; Albani Australian tour, London Ballad Concerts, etc. *Recreations:* Painting, tennis, etc. *Address:* Pedmore Rectory, Stourbridge.

JONES, Sydney, composer and conductor; *b.* Leeds, 1869; *s.* of A. S. Jones, musician (for several years musical director with Wilson Barrett); *e.* at Leeds, where at an early age he became conductor of a military band; toured the provinces as conductor of various light operatic companies; also toured in Australia; commissioned by George Edwardes to write a song for one of the Gaiety burlesques and subsequently composed the music for "A Gaiety Girl," "The Geisha" (of which, it is stated, nearly a million copies have been sold), "The Greek Slave," and "San Toy"; he then severed his connection with George Edwardes and wrote the music of "My Lady Molly" which was first toured, and afterwards produced at Terry's, 1903; appointed conductor of the Empire Theatre, 1905, for which he composed the music of the ballets "The Bugle Call" and "Cinderella"; composed the music of "See, See," produced at the Prince of Wales's, 1906; "King of Cadonia," 1908; "Persian Princess," 1909. In 1911 appointed musical director of Whitney Theatre for "Spring Maid." *Club:* Eccentric.

JUDIC, Anne Marie Louise, vocalist and actress; *b.* Semure, 1850; *e.* at Conservatoire; first appearance at Gymnase in "Les Grandes Demoiselles," 1867; after touring provinces returned to Gaiété in "Le Roi Carotte," next played at the Bouffes Parisiens in a series of operas bouffes by Offenbach and other composers; later sang at the Menûs Plaisirs, Alcazar, Eldorado and other theatres, her chansons becoming famous; has made several appearances in London, where she is a great favourite.

JUTA, Helen, contralto; *b.* Cape Town; *d.* of former Speaker of House of Representatives, Hon. Sir Henry Juta, and on mother's side a descendant of famous Elizabeth Gunning. Began her studies quite young, from Miss Cheyne; entered Paris Conservatoire for piano and violin, and remained three years. Then entered Scharwenka Conservatorium and studied there also three years. Came to England and studied under Santley, having developed a good contralto voice. Then under Clara Novello-Davies and coaching by Mr. Allen Gill. Has toured in South Africa with Hambourg Quartet. Engaged at London Coliseum for "Hansel and Gretel," and also played in "Veronique." Is also composer of one or two songs.

K

KALISCH, Alfred, musical critic; *b.* 13 Mar., 1863, in London; *s.* of Dr. M. Kalisch and his wife (*née* Stern); *e.* at King's College School and Balliol College, Oxford; trained as a barrister, and practised at the Bar; is the musical critic of *Daily News and Leader*, *Star*, and *World* newspapers, and a contributor to musical literature in other journals; translated libretti of "Elektra," "Der Rosenkavalier," etc., as performed at Royal Opera, Covent Garden. *Clubs:* New University, German Athenæum, Music Club, etc.

KARN, Frederick James, organist and teacher of composition, and author of educational works on music; prepared for the musical profession by *b.* 29 Aug., 1862, at Letherhead, Surrey; Thomas Edmonds, organist and professor of music at Wellington College, Wokingham, Berks. Mr. Karn is a Mus.Bac. of Cambridge University, and Doctor of Music and late Examiner for Trinity University, Toronto. He is principal of the London College of Music, Great Marlborough Street, W. Married in 1885 to Miss Marion Caddell. *Address:* 106 Haverstock Hill,

London, N.W.; and L.C.M., Great Marlborough Street, W. *Telephone:* 524 P.O., Hampstead.

KASTNER, Alfred, harpist; *b.* Vienna, 10 Mar., 1870, his father being an opera singer, and his mother a well-known pianist; was prepared for the musical profession at the Vienna Conservatoire, studying under the celebrated Prof. Zamara; first appeared at Vienna in 1885, at his own recital; was engaged to play at the Royal Opera, Dresden, then at the Imperial Opera, Warsaw, where he married a Polish lady; was appointed professor of the harp at the Royal Academy, Buda-Pesth; in 1898 he proceeded to America, where he spent two seasons; was afterwards for three years in Zurich, and playing as soloist all over Switzerland. Mr. Kastner is member of Sir Henry J. Wood's famous Queen's Hall Orchestra, and a professor, G.S.M. He occasionally gives his own recitals during the season. *Address:* 37 Dennington Park Road, N.W.

KEITH, Charlton, pianist and accompanist; *b.* 1882 at Dundee, N.B.; *s.* of James L. Keith and his wife *née* Whitelaw. Studied for musical profession under Ernst Denhof in Edinburgh and Michael Hambourg and Arthur Friedheim in London. Made his *début* at an Ysäye recital June, 1903, as accompanist. Has since appeared in all the chief towns in United Kingdom, Scandinavia, Holland, France and Germany with Ysäye, Elman, Casals Gerardy, Klengel, Marie Hall, Kreisler, Zimbalist, Kathleen Parlow, etc., and as solo pianist with Sir H. J. Wood at Queen's Hall Promenade Concerts and Landon Ronald at Birmingham. *Recreation:* Billiards. Member Royal Society of Musicians. Is married to Edith Margaret, younger daughter of Sir Thomas Brock, K.C.B., R.A., D.C.L., *Telephone No.:* 3049 P.O., Hampstead. *Address:* 30 Winchester Road, Swiss Cottage, N.W.

KELLIE, Lawrence, composer and vocalist; *b.* London, 3 April, 1862; was articled to a solicitor, but after the expiration of two years abandoned law for music, and became a popular song writer; meanwhile he studied at the R.A.M. with Alberto Randegger; made his first appearance at the Covent Garden Promenade Concerts, Nov., 1886, and the following year commenced a series of vocal recitals at the Steinway Hall—these became immensely successful; among his most popular compositions are "Douglas Gordon," "A Winter Love Song," "Sleeping Tide," and "An Autumn Story." *Address:* 191 Portsdown Road, Maida Vale, W.

KEMP, Stephen, teacher of the pianoforte; *b.* Great Yarmouth, Norfolk, 8 Nov., 1849; *e.* at the Grammar School in the same town, and for music at the R.A.M. (gaining a scholarship tenable for three years) under George and Walter Macfarren, Goldschmidt, Pauer, Goss, and Sterndale Bennett. Made his first appearance when a boy of fourteen at the Assembly Rooms, Great Yarmouth; later (1871) he toured through England and Wales as solo pianist with Lazarus, and in Norway with Svendsen, the eminent flautist, in 1878. Beginning in 1885, he gave a series of concerts at the R.A.M. by Bennett, and at the National Training School by Sullivan. Is also professor at the G.S.M., member of Philharmonic Society, and examiner to the Associated Board. Has been twice married, to Miss Clara Beasley (deceased) and in 1906 to Miss Gertrude E. Thorne. Mr. Kemp edited a series of pieces published by Ashdown, entitled "Modern Music." *Address:* 80 Oxford Gardens, Notting Hill.

KENNEDY, Daisy, violinist; *b.* in Burra-Burra, near Adelaide; *d.* of Scotch and Irish parents; at ten years of age won Associated Board gold medal at local examination, and three years later the Elder Scholarship for three years at Adelaide Conservatoire; was advised by Kubelik to study in Europe; came to Vienna and studied for six months privately under Prof. Sevcik, then entered the Meisterschule where she has studied three years. Has toured in Austria and appeared with her master in England, 1911.

KENNINGHAM, Charles, tenor vocalist; *b.* Yorkshire; in 1886 joined the choir of Canterbury Cathedral, where he remained for about four years; made his stage *début* in 1891 as De Bracy in Sir Arthur Sullivan's "Ivanhoe" at the Royal English Opera House, afterwards singing in "La Basoche"; he then went on tour in the D'Oyly Carte Opera Company, singing in "The Nautch Girl," "The Vicar of Bray," "Jane Annie," and other light operas; returning to London he appeared at the Savoy in "Haddon Hall," and afterwards in several Gilbert and Sullivan revivals; in 1898 he went to Australia under Mr. J. C. Williamson, and has remained there since, singing all over the colonies in a large number of light operas, and making himself a great favourite with antipodean audiences. *Address:* Princess Theatre, Melbourne, Australia.

KERR, Grainger, contralto; *b.* near Dundee; *d.* of William Kerr, barrister; *e.* Cheltenham; prepared for the musical profession under Signor Caravoglia, Miss Anna Williams and Mr. Ffrangcon Davies; first appeared at a private concert at the Countess of Meath's; has sung at the Saturday Popular Concerts, St. James's Hall Ballad Concerts, Birmingham City Choral Society, Scottish Orchestral Concerts, Promenade Concerts, Queen's Hall, Bach Choir, and with the principal provincial societies; has also sung in Brussels, Frankfort, etc. Miss Grainger Kerr has constituted herself a champion of all that is best in modern music, especially works by English composers. *Address:* 38A Clanricarde Gardens, W. *Telephone:* 1106 Park. *Telegraphic address:* Demurrage, London.

KEYMER, Sybil, violinist; *b.* 19 Sept., 1891, at Aylesbury; *e.* privately and for music by Wilhelmj and at R.C.M., where she gained an open scholarship. First appeared in public at Queen's Hall, in 1904, as solo violinist. Has since played at all principal London concert halls and at Kensington Palace, 1904, by Royal command. Is married to Mr. R. F. Austin-Tutt, Town Clerk Leighton Buzzard. *Hobbies:* Tennis and gardening. *Address:* c/o Imperial Concert Agency, 524 Birkbeck Bank Chambers, Holborn.

KIDDLE, Frederick B., accompanist and organist; *b.* at Frome, Somerset; *e.* at Philological School, Marylebone Road and at R.C.M. by Sir Walter Parratt (organ), Rockstro (counterpoint), Higgs (harmony). *Favourite occupation:* Motoring. *Telephone No.:* Mayfair 2960. *Address:* 4P Bickenhall Mansions, W.

KIESS, August, operatic baritone; *b.* 1874. First engaged at Stuttgart, then Darmstadt, Dresden, and Aix-la-Chapelle. Has been coached by Jean de Reszke. Has large Wagnerian *répertoire.*

KING, Frederic, baritone vocalist, and teacher of singing; *b.* Lichfield, 3 Jan., 1853; sang as a soprano in St. Mary's Church, Lichfield, at the age of seven; on leaving school entered an auctioneer's office at Birmingham; later joined staff of Messrs. Harrison, music sellers and concert agents; developed a baritone voice and studied with Mr. John Pearce, a local organist and teacher; won a scholarship at National Training School for Music under Sir A. Sullivan in 1876; studying with Visetti, Prout, Faning, and Kemp; oratorio with J. B. Welch; sang at a ballad concert in St. James's Hall in 1878; afterwards sang at Handel Festival, and at Birmingham, Leeds, Gloucester, Norwich and many other provincial festivals, at the Albert Hall, the Philharmonic, the Monday "Pops." and many others. Created the part of Lucifer in Sullivan's "Golden Legend" at the Leeds Festival in 1886, and sang Mephistopheles' part in Berlioz's "Faust" at its first performance at the Albert Hall in 1882. Went on tours of Madame Patti and Mdmes. Albani, Trebelli, Patey, Sterling. Appointed professor R.A.M., 1890, and Hon. R.A.M. 1895. *Address:* 32 Queensborough Terrace, Hyde Park, W.; and Bechstein Studios. *Telephone:* Mayfair 4185, and 1994 Park.

KING, Oliver, *b.* 1855 in London, of English parents; at an early age he became an articled pupil of the late Sir Joseph Barnby, subsequently acting as his assistant and deputy in connection with the organist and choirmaster's duties at St. Anne's, Soho, and the musical adviser's duties at Messrs. Novellos' publishing house. In 1871 he entered upon a three years' course of pianoforte study under the late Mr. W. H. Holmes, and in 1874 entered the Conservatorium at Leipzig, where, for another three years, he received instruction from Richter, Reinecke, Oscar Paul, Jadassohn, Hermann, and Schradieck, and obtained much generous assistance from Rubinstein. Mr. King's first important engagement was that of solo pianist to a concert party headed by Madame Peschka Leutner (once well known in England), with whom he travelled twice through Germany. In 1877 he returned to London, and in 1879 was appointed pianist to H.R.H. the Princess Louise, in which capacity he went to Canada and stayed during the Governor-Generalship of Lord Lorne; during this time Mr. King visited the United States in the capacity of solo pianist, composer and conductor, producing at Boston, in Oct., 1880, a symphony entitled "Night." In 1883 he gained the Philharmonic Society's prize for the best overture ("Among the Pines"), and returned to London in the same year, soon afterwards accepting the duties of precentor at St. Marylebone Church, a post he resigned in 1886. For several years Mr. King devoted himself entirely to composition, and has some hundreds published for orchestra, organ, solo voices, cantatas, etc., some of which have been produced at festivals, Novellos' Oratorio Concerts, Henschel's London Symphony Concerts, Philharmonic Society, etc.; his Concerto for Pianoforte and Orchestra gained the prize of thirty guineas offered in 1885, and was produced at St. James's Hall. Since 1893 Mr. King has been a professor of the pianoforte in the R.A.M., and has made several tours as a solo player in Holland, England, Ireland, and Wales. Mr. Oliver King is a keen amateur organ builder. *Address:* 10 Rostrevor Road, S.W.

KIPPS, William John, organist, piano teacher and performer; *b.* Greenwich, 1866; *e.* at Haberdashers' School and (musically) at R.A.M., which he entered 1883, under Walter Macfarren, Henry Rose and F. W. Davenport. Won Henry Smart Scholarship, 1884; Potter Exhibition, Heathcote Long, and Santley prizes; is an Associate of the R.A.M., and F.R.C.O. Later appointed professor of pianoforte and examiner at R.A.M., and organist at St. Martin-in-the-Fields, Trafalgar Square. P.G.O. in Freemasonry. *Address:* 93 Lewisham High Road, S.E.

KIRKWOOD, Edith, soprano and teacher; *b.* at Secunderabad, India; *d.* of Surgeon-Major Thos. Moore Kirkwood and grand-daughter of the late General Pottinger; *e.* at Royal School for Officers' Daughters, Bath, and trained for music at G.S.M., by Mme. Bessie Cox, and at Hochschule, Berlin, and privately by Miss Annie Wheelwright, Randegger, F. Walker, Gustav Garcia, Sir Henry Wood, and Landon Ronald; made her *début* in 1901 at Salle Erard, London; has since appeared at Sheffield Festival, 1902, Sunday Concerts, Albert Hall (May, 1904), etc., Queen's Hall, 1902, 1903, 1904, etc., Royal Opera Covent Garden, June, 1904; in 1906 made a world tour through Australia, Tasmania, New Zealand, Canada, United States, Author of a "Chat on Singing," published by Augener. Married to Mr. Barry Neame, Manager of the "Palladium." *Favourite occupation:* Teaching. *Telephone No.:* 3737 Kensington. *Address:* 11 Pond Place, Onslow Square, S.W.

KLEIN, Hermann; *b.* at Norwich, 23 July, 1856; *e.* at Opie House School, Norwich, and Hampstead Collegiate School, London. He studied harmony and counterpoint under Deliguoro, and A. H. Thouless, and singing under the famous Manuel Garcia for four years, from 1874-8. He started his professional career as a musical critic in London in 1877;

served in that capacity 20 years, on *Sunday Times*, and wrote for many leading papers, including the *Manchester Guardian* and the *Scotsman*. Appointed Professor of Singing at the G.S.M. in 1887, but resigned to go to New York in Dec., 1901. While at G.S.M. was the teacher of many well-known artistes, notably Jessie Huddleston, Helen Blain, Montague Borwell, Annie Northcroft and Olga Loewenthal. Acted for some time as Director of the Opera Class at the same institution. Remained in New York until 1909; chairman whilst there of National Association Teachers of Singing. Composer of several songs and piano compositions, including Grand March, dedicated to the Prince of Wales, for the Paris Exposition, 1878; also the author of "Musical Notes" (annual 1886–9), "Thirty Years of Musical Life in London," and "Unmusical New York"; editor of the revised edition of Manuel Garcia's "Hints on Singing"; co-editor of new monthly review, *The Independent Theatre-Goer*. In Masonry, holds the rank of Past Grand Organist. Has written the English versions of Saint-Saëns' "Hélène," Massenet's "Thaïs," Dukas' "Ariane et Barbe-Bleue," Louis Aubert's "La Forêt Bleue," and a new version of Bizet's "Carmen," besides many translations of songs by Schubert, Schumann, Brahms, etc. *Recreations:* Lawn tennis and Freemasonry. *Clubs:* German Athenæum, Society of East Anglians in London. *Telephone:* 2288 Paddington. *Telegraphic Address:* Voxofono, London. *Address:* 40 Avenue Road, Regent's Park, N.W.

KNOWLES, Charles, operatic baritone; *b.* Leeds, the *s.* of Charles Knowles, master bookbinder, and an ardent amateur musician. He received tuition in pianoforte playing as a boy, and was taught sight-singing on the "movable doh" system by Mr. T. Thompson, a local conductor. He then studied for six years oratorio singing with Mr. Alfred Farrar Briggs, a well-known teacher in the West Riding. He also studied under Charles Santley, Alberto Randegger, Henry J. Wood, and Allen Gill, to whose advice and instruction he is greatly indebted. Previously to 1898 he had sung a good deal locally and in the north of England in oratorio, and had also appeared most successfully in "La Mascotte" and "Falka," as Pippo and Boleslas respectively. At the Leeds Festival of 1898 he made his mark in Sir Edward Elgar's work "Caractacus"; at the request of Mr. Robert Newman, who engaged him for the London Musical Festival, 1899, and the Queen's Hall Promenade Concerts of the same year, Mr. Knowles left Yorkshire for London. He sang at the Sheffield Festival, 1899; Chester Festival, 1900; Scarborough Festival, 1902; Leeds Festival, 1904; Morecambe Festival, 1905; and Bristol Festival, 1905. His other engagements include concerts at the Crystal Palace, Queen's Hall, Albert Hall, Alexandra Palace, St. James's Hall, and almost every city and town with a choral or orchestral society in the United Kingdom. His oratorio *répertoire* includes the "Messiah," "Elijah," "The Apostles" (Judas), "Gerontius," Berlioz's "Faust," etc., etc. He was included in the performances of "The Ring" in English by Dr. Richter at Covent Garden, and on the Denhof Opera tour in the provinces in 1912. He was also engaged by Mr. Beecham for his Covent Garden season. In June, 1912, he went for an extensive South African tour. Like most Yorkshiremen, he loves a good horse, and his *recreation* consists chiefly of riding. *Address:* 24 Acacia Road, St. John's Wood, N.W.

KNUPFER-EGLI, Marie, operatic soprano; *b.* in Germany; made her *début* as Marie Egli, and has frequently sung under that name in England; *m.* Herr Knupfer, a Wagner singer in bass *rôles;* is well known as Wagnerian artiste at Covent Garden and on Continent.

KŒNIG, Rose, pianist; adopted *d.* of Gustave Kœnig, of Danzig and London, cotton merchant; *m.* first in 1878, Claudius Martin, and *en secondes noces*, Mr. Farebrother; *e.* at Boulogne-sur-mer; studied with Sir Julius Benedict, who presented her to

the public as his pupil at the Brighton Saturday Classical Concerts, under the conductorship of Mr. Frederick Corder, in 1884; she subsequently appeared at the Albert Hall, with Madame Christine Nilsson and Sims Reeves, at the Brighton Dome with Madame Albani, and fulfilled London and other important engagements. Retired from musical work for some years after her second marriage, but resumed it in 1900, and has since devoted herself almost exclusively to the study of Wagnerian scores and the translations to the piano. Is an associate of the Royal Philharmonic Society. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

KONTOROWITSCH, Lena, violinist; *b.* Odessa. Studied violin with Herr Alexander Fiedeman, a pupil of Dr. Brodsky. Later, at the Royal College of Music, Manchester, under Dr. Brodsky. Resides in London. *Agents:* Michell & Ashbrooke, 18-19 Piccadilly Mansions, Piccadilly Circus, W.

KOSCHAT, Thomas, composer; member of the Royal Court Choir; *b.* Viktring on 8th Aug., 1848; *e.* at the Grammar School, Klagenfurt and Vienna University (philosophical branch); music under Esser, who engaged him for the Royal Opera Choir. Composed over 130 songs, chorus works and song-plays for which he also wrote most of the lyrics. "Am Wörthersec," "Verlassen" and "Aus den Kâruthua Bergen" became very popular. His Kärntner Quintett was for many years a most successful musical combination. He has been the recipient of many orders and medals. *Address:* IV Karlsgasse I, Vienna.

KOUSNIETZOFF, Maria; *b.* Odessa, in Southern Russia, in 1884; *d.* of a Russian portrait painter. Studied under Prof. Tartarcoff in St. Petersburg, and made her *début* in 1905 at the Imperial Opera in that city, where she is now the principal soprano. At her *début* in London her conception of Marguerite in Gounod's "Faust," and Mimi in "La Bohème," won a chorus of commendation from the leading London music critics. She has also appeared at the Grand Opera in Paris in the two parts in question.

KREISLER, Fritz, violinist; *b.* Vienna, 2 Feb., 1875; *s.* of a leading physician of that city; commenced his studies at the Conservatoire, Vienna, under Helmesberger; in his tenth year he gained a first prize and gold medal, and then went to Paris, where he studied under Massart, and after two years obtained first prize at the Paris Conservatoire, it being almost unprecedented for a child of twelve to carry off the much-coveted Premier Prix de Paris; later he toured America with Moritz Rosenthal, the celebrated pianist, and then returned to Vienna to finish his studies at the Gymnasium and go through his military service; he is still a lieutenant in a cavalry regiment, and his patriotism has cost him a good deal in the cancellation of engagements; his military duties caused a severe break in his musical studies, but after a period of retirement and study he made his appearance at Berlin, and achieved a brilliant success; he revisited the United States in the same year, and was once more enormously successful in the country which was the first to recognise his supreme ability; made his first appearance in London in 1901, since when his visits to this country have been numerous, and he holds the highest position in the estimation of the music-loving public; in 1904 he was presented at a Philharmonic Concert with the society's gold medal; he has appeared at the great musical festivals of Bristol, Norwich, Sheffield and elsewhere, and has also been engaged to appear at the Liverpool Philharmonic, Manchester, Birmingham, a Patti Concert at the Albert Hall, Queen's Hall Symphony Concerts and Chappell's Ballad Concerts; has also played at the Paris Philharmonic Concerts, and has given recitals throughout Russia and Poland. He plays upon one of the most valuable violins in existence, famous Josef Guarnerius del Gesu of 1737, formerly the property of Mr. George Hart. He was married in 1901 to Miss H. Lies,

an American lady, and resides in Berlin. He is an enthusiastic motorist. *Agent* and *manager:* W. E. Boycott, 24A Great Portland Street, W. *Telephone:* 8658 Gerrard.

KRONEN, Franz, *b.* Germany; *e.* at Conservatorium, Cologne, and has sung all over Germany; made his English *début* at Covent Garden, 1912.

KUBELIK, Jan, violinist; *b.* Michle, 1880; *s.* of a market gardener who was also musician; *m.* 1903 Magyar, *d.* of Wolfgang Szell de Bessenyei; *e.* Prague Conservatoire under Sevcik; numerous decorations and orders. Has toured over the whole world several times. *Address:* Bychor bei Kolin, Bohemia. *Agent:* Schulz Curtius, Concert Direction, 44 Regent Street, W.

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LAFONTAINE, Rev. Henry Cart de, well-known amateur musician, and donor of scholarships and prizes to R.C.M. and G.S.M.; is an ardent Freemason, and member of Worshipful Company of Musicians. *Address:* 52 Albert Court, S.W. *Telephone:* 6558 Western.

LAING, Magnus, pianist; *b.* Timaru, New Zealand, 1890. Encouraged to take up music as a profession by Paderewski. Began studying at the Berlin Conservatoire. Next studied under Eisenberger, a pupil of Leschetitzky, but when the latter heard him play he took him in hand personally and trained him for two years. Then studied under Busoni, and made his London *début* in July, 1907.

LAMB, Ruth, soprano; *b.* Manchester, and studied the organ there as a child, under Dr. Kendrick Pyne. Subsequently trained as a singer in London. *Début* at Tunbridge Wells, singing soprano part in "The Crusaders" at sight. Afterwards sang in London at Patti Concerts, St. James's Hall, Queen's Hall, and Philharmonic Society. *Agents:* Ashton's.

LANDI, Camilla, vocalist; *b.* Milan; *d.* of Alexander Landi and Ernestina Lucioni, both operatic singers. Early years passed in Geneva and Florence, where she was educated musically by her parents, who afterwards moved to Paris, where she made her *début* at the Lamoureux Concerts. In Paris she became intimate with Gounod and Ambroise Thomas, who took much interest in her. Has sung before the late Princesse Mathilde Bonaparte many times, also at Potsdam for the German Emperor, and at Osborne for the late Queen Victoria. Has resided here for some considerable time.

LANE-WILSON, Henry James, baritone vocalist and composer; *b.* Gloucester, his father, Mr. James Wilson, being a bandmaster; *e.* at the R.A.M., studying singing with Arthur Oswald, and composition with Frederic Corder. Composer of many popular songs and arrangements of Old English melodies. *Address:* 27 Castellain Road, W. *Telephone:* 1907 P.O., Hampstead.

LANGLEY, Beatrice, solo violinist; *b.* Chudleigh, Devonshire; founder and leader of the Langley-Mukle String Quartet; is the elder *d.* of Col. W. S. Langley, late of the Royal Artillery; and is married to Basil Tozer, author and journalist. She was educated privately, and was a pupil of Joseph Ludwig and of Wilhelmj. She made her *début* at the Crystal Palace Saturday Concerts when a child, and has since played at all the principal concerts in London and the provinces. She has made concert tours in the United States, British North America, South Africa and elsewhere. *Address:* 70A Longridge Road, Earl's Court, S.W. *Telephone:* Kensington 3876.

LAW, Mary, violinist; *b.* in London 1889; *d.* of Ed. Gibbon Law and his wife *née* Margerison. Trained for musical profession at G.S.M. under

Johannes Wolff and afterwards with Emile Sauret in London and Chicago. Made her *début* at Queen's Hall in 1900, and has since toured extensively in United Kingdom besides being under contract to play at Tivoli Theatre of Varieties, London, till 1916. Gave a recital at Bechstein Hall, May, 1912. *Recreation :* Riding. *Telephone No. :* 1100 Streatham. *Address :* 32 Streatham Hill, S.W.

LEE, Ernest Markham, composer, *littérateur*, pianist, organist, and teacher M.A., and Mus.Doc. Cantab., and F.R.C.O. ; *b.* Cambridge, 8 June, 1874 ; *e.* at Perse Grammar School, and at Emmanuel College. Began his musical career as solo boy at Clare College ; acted as organist of various Cambridge churches, and in 1894 of Emmanuel College. In 1896 he became organist of All Saints', Woodford Green, resigning this post in 1911. Author of various works connected with music, " Tschaikovsky " (John Lane), and in Bell's " Miniature Lives," " Nights at the Opera " and " The Story of Opera " (Music Story Series), and other books on Grieg's and Puccini's operas. Founder and director of the Woodford Green Chamber Concerts, of which to Jan., 1913, exactly 100 have been given. Has written many analytical notes for concert programmes for London Symphony Orchestra, etc. Is professor at the G.S.M., lecturer at the London Institution, examiner to the I.S.M., and member of the Philharmonic Society. Composer of many church services, anthems, songs, etc. *Address :* " Riffel," Woodford Green.

LEGINSKA, Ethel, pianist ; of English parentage ; *b.* Hull, where her mother died of small-pox during her infancy. Was a *protégée* of Mrs. Arthur Wilson, a member of the great Hull shipping family who sent her to Frankfort, where she studied. Dissatisfied with her progress there, she set out for Vienna and by dint of sheer persistency induced Leschetitzky to take her as a pupil. This he eventually did free of charge. Since then Miss Leginska has made immense progress in the musical world.

LEHMANN, Liza, composer, formerly a well-known soprano vocalist ; *d.* of Rudolf Lehmann, a well-known artist, and grand-daughter of the late Robert Chambers, LL.D. ; studied singing under her mother and Signor Alberto Randegger, and composition under Raunkilde of Rome, Freudenberg of Wiesbaden, and Hamish MacCunn. Made her *début* as vocalist at the Monday Popular Concerts in 1885 ; sang at the Norwich Festival, 1887, and afterwards at leading concerts all over the United Kingdom and also in Germany. Her programme generally included interesting old English songs, which had hitherto rarely been heard in the concert room, and she also interpreted some of her own compositions. She retired from the concert platform in July, 1894, on her marriage to Mr. Herbert Bedford, the well-known artist and composer. Since then she has devoted herself exclusively to composition. Among her compositions are a Song Cycle for four voices, with piano accompaniment, entitled " In a Persian Garden " ; also Song Cycles : " The Daisy Chain," " More Daisies," " Prairie Pictures," " In Memoriam," the Nonsense Songs from " Alice in Wonderland," " Four Cautionary Tales and a Moral," Shakespearean part-songs for mixed choir, " The Happy Prince," " Endymion " ; Scena for soprano and orchestra ; " Once Upon a Time," a fairy cantata ; " Cobweb Castles " (album of pianoforte sketches) ; " Sergeant Brue," musical farce ; and " The Vicar of Wakefield," a light opera, produced at the Prince of Wales's Theatre in 1907 ; likewise many songs. *Address :* 40 Warwick Avenue, Paddington. *Telephone :* 1342 P.O. Hampstead.

LEHAR, Franz, composer ; *b.* Komárom, Hungary, on 30 April, 1870 ; studied six years at the Academy of Music at Prague (under Bennewitz and Förster), became leader at Elberfeld-Barmen when eighteen years of age ; two years later bandmaster of a military band at Losoncz, and accompanied as such the Archduke Charles Stephen on sea-voyages ; later bandmaster at the Theater a. d. Wien ;

composed many orchestral works, also "The Merry Widow," "The Count of Luxemburg" (1910), "Gipsy Love" (1910), and "Eva." *Address:* VI Theobaldgasse, 16, Vienna.

LEMARE, William, organist, conductor and composer; *b.* Milford, Surrey, 1839; fourth *s.* of the late Frederick Lemare, in his day a musician of note; *e.* at Dr. Watson's College, Guildford, studying music under his father and acting as his deputy organist at one of the three church appointments he held in Guildford and district; he subsequently studied the organ and composition with Dr. Gauntlett; was organist successively at St. Jude's, East London, 1860; St. Andrew's, Stockwell, 1865; Brixton Parish Church, 1872; St. Saviour's, Herne Hill, 1876; St. Mary's, Newington, 1880; St. Mary's, Longfleet, 1888; and St. Nathaniel, Westbourne, 1894. At St. Mary's, Newington, his splendid church services and oratorio performances, with full orchestra and chorus became famous, and on his appointment to St. Mary's, Longfleet, he received the honorary degree of Mus.Doc. Cantuar. At the Gresham Hall, Brixton, he gave a series of important concerts, lectures and weekly organ recitals, which did a great deal to elevate local musical taste, and as conductor of the Brixton Choral Society gained for his forces a reputation for fine choral singing, and it was this society which secured the prize for sight-singing at the National Music Meeting at the Crystal Palace in 1872. He also conducted concerts at the Royal Aquarium and Crystal Palace, and was trainer of the chorus at the Covent Garden Promenade Concerts, 1880; after three years' retirement as the result of breakdown from overwork, Dr. Lemare resumed his musical activities by becoming lessee of the Winter Gardens at Bournemouth, where he gave daily concerts of a high-class description and established an Academy of Music and the Bournemouth Orchestral Society. He was conductor of the Nottingham Sacred Harmonic Society and of the Midland Orchestral Union, and Bow and Bromley Choir. Is a Member of the Incorporated Society of Musicians and of the Union of Graduates in Music. *Address:* 670 High Road, Leyton.

LENGHI-CELLINI, G., operatic tenor; *b.* Modena, Italy, 13 June, 1881; *s.* of Chevalier Guglielmo and his wife (*née* Carolina Modena); *e.* as a barrister, and took his degree as a doctor of law in the old university of Bologna. Studied music and singing as an amateur from childhood and, after being called to the Bar, became professional artiste. Made his *début* in 1907 at Pistoia (near Florence), in "Rigoletto," after which he appeared in several important towns of Italy in different principal *rôles*. First appeared in London at a Chappell Ballad Concert, 9 Oct., 1909, and has since sung at principal provincial and London concerts. In 1912 sang at Royal Opera, Covent Garden, as principal tenor in the *rôles* of Don José ("Carmen") and Canio ("Pagliacci"). *Hobbies:* Fencing and music. *Favourite rôle:* Duke, in "Rigoletto." *Address:* c/o Imperial Concert Agency, Birkbeck Bank Chambers, Holborn; and 21 Linacre Road, Willesden Green, N.W.

LENGYEL, Ernst, pianist; *b.* 28 Aug., 1893, at Vienna (full name Ernst Lengyel von Bagota); *s.* of a Hungarian father and German mother, who was a teacher of pianoforte. At five years of age played at Buda-Pesth in semi-public pieces, including Chopin's first impromptu. Won a scholarship granted by Buda-Pesth municipality, and studied under Prof. Szendy six years. Was introduced to London public by Dr. Richter 4 Nov., 1907, at London Symphony Orchestral Concert, Queen's Hall. Has since then devoted much time to study.

LEONI, Franco, composer; *b.* Milan, 24 Oct., 1864; *s.* of Albert Léoni, professor of singing, and his wife, Eleonara Locatelli; received his musical education at the Conservatoire, Milan, under Dominiceti and Ponchielli. His opera, "Raggio di Luna," was first performed at Milan in 1888; "Sardanapalus," cantata, Queen's Hall, 1894; "Rip Van Winkle," opera, Her Majesty's, 1896; "The

Gate of Life," cantata, Albert Hall, 1898; "Ib and Little Christina," opera, Savoy, 1901; "Oracolo," opera, Covent Garden, 1905; "Golgotha" (Queen's Hall, 1911).

LESCHETITZKY, Theodore; *b.* Lanzut on 22 June, 1830; received his first musical education through his father (piano); played at concerts when he was nine years of age, developed under Carl Czerny into a piano *virtuoso*. For his theoretical studies, Simon Sechter was responsible. Leschetitzky lived twenty-seven years at St. Petersburg, where he founded the Imperial Conservatorium of Music in company with Rubinstein and was appointed professor there. In 1864 he visited England in company with his first wife. He made concert tours through Austria, Germany, and Russia, arranged chamber music soirées with Auer and Davidoff, and settled in 1878 at Vienna, where he married *en secondes noces* his pupil, Annette Essipoff, in 1881. Composed over forty works for the piano, many songs, duettos, a ballad with chorus and orchestral accompaniment, and the comedy opera "Die erste Falte"; received many decorations, and became master of many well-known performers. *Address:* Karl Ludwig Strasse, 42 Vienna.

LESTELLY, Louis, operatic baritone; *b.* Bordeaux. Made his *début* 1901. Has been principal baritone at the chief opera houses in South of France. Repertory includes Debussy's "Pelléas and Mélisande," "Habanera," "Butterfly," etc.

LETT, Phyllis, contralto; *b.* Redbourne, Lincolnshire; *d.* of Richard Alfred Lett, B.A., M.D., M.Ch.; *e.* at Wakefield High School; won open scholarship R.C.M., 1903; won the Ffrangcon Davies Schubert Prize, R.C.M., 1905; Henry Leslie (Herefordshire Philharmonic) Prize, 1906; studied under Albert Visetti; first appeared at the Royal Albert Hall, 1 Nov., 1906, as principal contralto in "Elijah," with the Royal Choral Society; has also sung at the Birmingham, Bristol, Norwich, Hereford, Worcester, Gloucester, Newcastle, and Southport Festivals; Hallé Concerts, Manchester and Liverpool Philharmonic Concerts, and all the principal concerts and festivals in the United Kingdom, etc.; elected an Associate of the R.C.M., 1906. *Address:* 194 Clarence Gate Gardens, Regent's Park, N.W. *Telephone:* 4607 Mayfair.

LÈVI, Edgardo, conductor and vocal teacher; *b.* Florence in 1867, and began by studying medicine, but eventually took up the study of music as a profession; *e.* for music first in Florence under Mabellini and later in Milan under Dominiceti and Bazzini. Made his *début* at the age of twenty in Leghorn as conductor of Verdi's "Forza del Destino." Was then engaged for several seasons in Florence, Rome, Terni, Pisa, Alessandria, etc. Went to South America and remained there four years. Returned to Milan, conducting opera at Teatro Manzoni and Dal Verme. Came to England and was engaged by Carl Rosa and Rousby's Opera Companies. During all these years had devoted attention and care to study of the voice, and had been teaching in London and Oxford for some time when in 1901 he was appointed opera director and professor of singing at R.A.M., receiving the distinction of Hon. R.A.M. in 1906. Is an Associate of Philharmonic Society. *Address:* 5 Acol Road, West Hampstead.

LEVIEN, John Mewburn, baritone vocalist and teacher of singing; *b.* 1863; *s.* of Edward Levien, M.A., F.S.A., a distinguished archæologist; *e.* at Birkenhead School, Chatham House, Ramsgate, and St. John's College, Cambridge. On the advice of Santley, studied singing with H. C. Deacon and Manuel Garcia; he also studied with Vannuccini and Salzédo; commenced his musical career in Liverpool; later he came to London, where he obtained high recommendations for his method of voice production from Sir Morell Mackenzie; among his former pupils are leading members of the Carl Rosa, George Edwardes, and other companies; he has sung at the Crystal Palace Concerts under the late Sir August Manns,

and at the principal London Concert Halls, but now devotes himself entirely to teaching; at Cambridge he was intimately associated with Aubrey Smith and H. H. Morell; is the author, with H. O. Nicholson, of a three-act tragic opera, "The Jacobite Regiment," composed by Paul Colberg of Dresden; has edited a new edition of "Deacon's Exercises for the Voice"; is Hon. Co. Treasurer of the Royal Philharmonic Society; his *recreations* include mountaineering and badminton, and writing letters and articles to the papers. *Clubs:* Savage and Authors. *Telephone:* 2210 Mayfair. *Address:* 42 Baker Street, W.

LHEUREUX, Arthur, tenor; *e.* for musical profession at Conservatoire de Mons, leaving when eighteen years of age, having taken a *premier prix*. Two years' private study followed, when he entered the Brussels Conservatoire and studied under M. Demest. Here he remained three years, and subsequently made his *début* at his old home, Mons. After a tour in Switzerland, returned to Brussels and was engaged at the Monnaie. In 1911 he appeared at Royal Opera, Covent Garden.

LIEBICH, Franz, pianist, conductor and teacher; *b.* London, 1860; *s.* of Immanuel Liebich, composer, and Agnes Mehlhorn-Liebich, professor of singing; is a grandson of Herr Mehlhorn, the distinguished Greek scholar, whose books are much used in the German public schools; *m.* 1887, Louise, daughter of Major Walter Devereux Shirley, and granddaughter of Evelyn John Shirley, of Ettington Park, Warwickshire and Lough Fea, co. Monaghan; prepared for the musical profession at Cologne Conservatoire under Ferdinand Hiller and Isidore Seiss; afterwards at Dresden with Edmund Kretschmer and Hans von Bülow; first appeared at the Royal Pavilion, Brighton, 1867, as a pianist; afterwards gave recitals in London, Paris, and the provinces; has toured with Madame Patti, Miss Ada Crossley, and Lady Hallé; has studied the compositions of Claude Debussy with that composer, and makes a speciality of interpreting his works and those of the modern French School; is a well-known and successful teacher in London. *Recreations:* Gardening, cycling, and other country pursuits. *Address:* 6 Scarsdale Villas, Kensington; and Penn, Bucks.

LIEBLING, Georg Lothar, pianist and composer; *b.* Berlin, 1865; director of Munich Conservatoire since 1908; *m.* Alice, *d.* of late H. Goldberger, Berlin; *e.* High School, Berlin. Appointed professor Kullak Conservatoire at sixteen; was for some years resident in London and professor at G.S.M. Many tours. Court pianist to late Duke of Saxe-Coburg. Numerous decorations. *Address:* Viktor Scheffel Str. 14 Munich, Germany.

LIERHAMMER, Dr. Theo., concert singer and teacher; *b.* Lenberg, Austria, 18 Nov., 1866; *s.* of Alexander Lierhammer, engineer, by his wife Marie de Chambeson; *e.* at Vienna; was previously a Doctor of Medicine and throat specialist; prepared for the musical profession by Profs. Ress (Vienna), Caraffa (Milan), and Stockhausen (Frankfort); first appeared Vienna in 1894, with Fritz Kreisler, as liedersinger, including in his programme songs by Brahms, Schubert, Schumann, and Hugo Wolf; toured Austria-Hungary, 1896, appearing in all the principal concerts as soloist at symphonic and Philharmonic concerts; Germany, 1898; Russia and Austria, 1899; Germany and England, 1900; in 1904 made a four months' tour in America, and since that year has been a professor of singing at the R.A.M., and in 1906 was appointed honorary R.A.M.; has sung before the Austrian, German, and Russian Courts, and on 28 June, 1904, sang by command before Queen Alexandra, and on Dec. 14, 1909, before the German Emperor. *Address:* 12 Hamilton Terrace, W. *Agent:* E. Robinson, 7 Wigmore Street, W.

LIPKOWSKA, Lydia, operatic soprano; *b.* in Russia. Trained in St. Petersburg where she also made her *début* in opera. Sang in New York

and was engaged by Mr. H. V. Higgins for Covent Garden in 1912. Made her appearance there as Susanna in Wolf Ferrari's "Segreto di Susanna." Also sang as Mimi in "Bohême." Among her other *rôles* are Violetta in Traviata, Manon, and Tatiana in Tschaikovsky's "Eugène Onégin."

LITTLETON, Alfred Henry, music publisher and head of firm of Novello & Co.; *b.* 15 Feb., 1845, London; *e.* University College School and Heidelberg. Had organ lessons from Geo. Cooper of St. Paul's and Barnby (piano and harmony). In 1873 arranged daily concerts at Albert Hall, and in 1874 another season lasting seven weeks of oratorio, Wagner, etc. In 1871 opened branch of his firm in New York. In 1875 he organised four performances of Verdi's "Requiem" that the composer conducted. In 1888 became head of Novello & Co.; member of Musicians' Company (master, 1910-11). *Address:* c/o Novello & Co., Wardour Street.

LOCKYER, James, viola-player; *e.* at R.A.M., where he won Ada Lewis open scholarship for viola 1903. Made an A.R.A.M. 1906. Became professor R.A.M. 1912. Member of Langley Mükle Quartet and principal viola of Beecham Symphony orchestra. *Address:* 55 Gwendwr Road, West Kensington, W.

LOEWENTHAL, Olga, operatic soprano and teacher; *b.* Vienna, 21 March, 1885; *d.* of Sigismund Loewenthal and his wife (*née* Bennett); *e.* in Switzerland, France and England, and trained for music at G.S.M. under Hermann Klein and Medora Henson, and afterwards for three years under Jean de Reszke in Paris. Made her *début* with M. Ed. de Reszke in 1907 at Bechstein Hall. First London appearance at Covent Garden in 1909. Has now become well known as a teacher in London, but has also appeared for Mr. Thomas Beecham and at various concerts and recitals. *Hobbies:* Motoring, golf and archery. *Telephone No.:* 3801 Mayfair. *Address:* Chatham House, 13 George Street, Hanover Square, W.

LÖHR, Harvey, composer, pianist and conductor; *b.* Leicester, 13 June, 1856, his father, Mr. George Augustus Löhr, being an organist and choral conductor; *e.* privately, and later at the R.A.M., under Sir Arthur Sullivan, W. H. Holmes and Dr. Prout. First engaged as organist at St. Margaret's, Leicester, when ten years of age. Won several distinctions while studying at the Academy, including the Lucas Medal (twice), the Potter Exhibition, and the Santley Prize for accompaniment; gained the A.R.A.M., is an Associate of the Philharmonic Society, and Member of the Royal Society of Musicians. Composer of five symphonies, a grand opera ("Kenilworth") oratorio ("The Queen of Sheba"), trio for piano and strings, quartet and quintet for piano and strings, two string quartets, a large quantity of pianoforte music, songs, part-songs, Church music, etc. Mr. Löhr's *hobbies* include "lecturing the critics," billiards, and masonry. *Address:* 39 Hillcrest Road, Acton, W.

LONG, Nora, soprano vocalist; *b.* Dunedin, New Zealand, 27 Sept., 1882; *d.* of Charles Joynton Long by his wife Kate Jaxone, great-granddaughter of Madame de Hewie, a famous French singer; *e.* at the Girls' College, Nelson, New Zealand; prepared for the musical profession by local teachers in Dunedin, and on coming to London by Madame Minna Fischer; first appeared at Wellington as Alice in "Rip Van Winkle"; sang with the Sydney Orchestral Society in 1901, and the Sydney Philharmonic Society in the same year; first appeared in London at the Royal Albert Hall in May, 1906. Her favourite part is Manon in Massenet's opera. *Recreations:* Tennis, riding, croquet. *Agent:* N. Vert, 6 Cork Street, W.

LONSDALE, Gertrude, contralto *e.* at Queen's College; prepared for the musical profession in Germany, France and England, principally by Mr. Randegger; was a member of the Carl Rosa Opera Company, 1898; appeared at Bolton as soloist in "The Messiah," 1899; she has sung at principal provincial concerts every

year since 1899; went on world tour with Mr. Watkin Mills, 1905-6; soloist with Leeds and Sheffield choirs in Germany, singing in Dusseldorf, Cologne, and Frankfort; Queen's Hall Concerts, 1906; went to America in 1907, and made a tour of the world. While with the Carl Rosa Opera Company she played various parts, sometimes at a moment's notice and without a rehearsal. *Recreations:* Cycling and riding. *Address:* 4 Acacia Place, St. John's Wood, N.W.

LORRAINE, Ella, soprano; *b.* Peebles, N.B., 1881; *d.* of the Rev. G. B. Lorraine, both her father and grandfather being distinguished clergymen of the Presbyterian Church, while her mother's family is closely related to the Dufferin family; *e.* at Dumfries Academy and The Mount, Banbury, Oxon; prepared for the musical profession by Madame Blanche Marchesi and Mr. William Shakespeare; is a favourite ballad singer, and has appeared at a large number of the leading London and provincial concerts. *Recreations:* Golf, swimming, tennis and motoring. *Address:* 21 Upper Marylebone Street, Portland Place, W.

LUDLOW, Godfrey, violinist; *b.* Newcastle, New South Wales; *s.* of Dr. and Mrs. Buxton Ludlow. Began his studies at seven years of age. At nine won a gold medal in open competition. Came to Europe and studied under Sevcik at Prague. Made a tour in the Near East, and played before Royal Family of Greece and Sultan of Turkey. He was youngest pupil to pass entry examination into Meisterschule of Imperial Academy at Vienna, where he still studied with Sevcik. He gave concerts in Vienna, London, and elsewhere in 1911-2.

LUNN, Louise Kirkby, operatic contralto; *b.* Manchester; *e.* at R.C.M., where she studied under Signor Visetti, winning open scholarship for singing, 1893; made her *début* while still a student at R.C.M. in Schumann's "Genoveva" and Délibes' "Le Roi l'a dit"; first appeared at the Opéra Comique, London, as Nora in "Shamus O'Brien"; went on tour with Sir Augustus Harris in Grand Opera, 1896; joined the Carl Rosa Company, playing with them from 1896 to 1899; reappeared in 1901 at Covent Garden as the Sandman in "Hansel and Gretel"; Queen's Hall Orchestra Concerts, 1899-1902; Royal Opera, Covent Garden, 1902, down to the present year, taking the principal Wagnerian and other contralto *rôles*. Mme. Lunn has sung at all the principal concerts and festivals in the United Kingdom. At Buda-Pesth she was specially invited to sing the parts of Dalila ("Samson et Dalila"), Carmen, and Orfeo (Glück). She is famous for her rendering of these *rôles*. In 1902 she took part of Kundry at Metropolitan Opera House, New York, at English performance of "Parsifal." *Address:* 14 Albert Road, Gloucester Gate, Regent's Park, N.W.

LYELL-TAYLOR, H., violinist and conductor; *b.* London, 28 Mar., 1872; made first public appearance at seven years of age as a "prodigy"; became L.R.A.M. Started as first violin in Carl Rosa Opera Company, and at Royal Opera, Covent Garden; entered Queen's Hall Orchestra as first violin, and eventually became leader of second violins. During last two years he occupied this post he was conductor of second part of programme as deputy to Sir Hy. Wood. Was also conductor of Pier Concerts at Colwyn Bay, which he resigned in 1907 to take up musical directorship of Buxton Pavilion Gardens. Since 1897 has conducted Kensington Amateur Orchestra. In 1906 was appointed conductor of the Derby Orchestral Society, and in same year of the Wolverhampton Festival Orchestra, and of many of the National Sunday League concerts and London Symphony Orchestra. He has also conducted another well-known provincial orchestra, the Birmingham Symphony; now directs the Municipal Orchestra at Brighton. Mr. Lyell-Taylor is married. *Address:* The Dome, Brighton.

LYNE, Felice, soprano; *b.* 1891, in Kansas City, U.S.A. Studied for three years with M. L. D. Aubigné, in Paris. On her return to New York, appeared

for some time as concert singer. Was then engaged by Mr. Hammerstein for his opera company. In 1911 she made her London *début* as Gilda in "Rigoletto" with great success. In her first season she sang thirty-six times out of seventy-one performances and created five different *rôles*.

M

MAASKOFF, Anton, violinist; *b.* 12 Jan., 1893 in New York; *s.* of Maurice Maaskoff, better known as Maurice Moscowitch, the famous Russian actor; *e.* privately; studied under Max Bendix in New York and later under Dr. Adolph Brodsky in Manchester; made his *début* at Free Trade Hall, Manchester, with Dr. Hans Richter, 18 Nov., 1909, playing Max Bruch's G Minor Concerto; first appeared in London at the Queen's Hall, 30 Aug., 1910; appeared at the Richter Farewell Concert, Ulster Hall, Belfast, 5 March, 1911; played Elgar's Concerto with the Hallé Orchestra at Southport, 25 Nov., 1911; has since appeared with great success at many leading concerts in London and the provinces. *Recreations:* Chess, reading and Swedish gymnasium. *Agents: Concert direction*—Michell and Ashbrooke, 7a Piccadilly Mansions, W. *Address:* 22 Hillgrove Road, South Hampstead, N.W., and 3 Laurel Mount, Bowdon, Cheshire.

MACCARTHY, Maud, violinist; was a pupil of Señor Arbos; has appeared at a large number of leading concerts in London and the provinces, making special successes at the Crystal Palace and Queen's Hall with the Beethoven, Tschaikovsky and Brahms' Concertos; has also had many appearances on the Continent, notably at Cologne where she played at an orchestral concert under Fritz Steinbach; has given numerous recitals in London; *m.* Mr. William Mann; lectured Nov., 1912, before the Musical Association on "Some Indian Conceptions of Music," dressed in Indian costume and performed sitting on the ground in Indian fashion.

McCORMACK, John, tenor; *b.* at Athlone, Westmeath, 14 June, 1885; won the Denza Gold Medal for tenor singing at the National Irish Festival in 1903; made a concert *début* at Dublin during the same year; joined the Catholic Cathedral Choir; later he went to Milan where he studied with Sabatini; in 1905 he made his operatic *début* in "L'Amico Fritz" at Savona; first appeared in opera in England at Covent Garden (1907) in "Cavalleria Rusticana," and has been heard each year since in many *rôles* at the Royal Opera House. In 1910 he went to Italy and sang with Mme. Tetrazzini and Signor Marcoux at the Opera House in Parma under the bâton of Signor Campanini. Mr. McCormack has had equal success on the concert platform, frequently appearing in London at the Albert Hall, Queen's Hall, etc., etc. *Address:* 24 Ferncroft Avenue, Hampstead, N.W. *Telephone:* 2800 P.O. Hampstead.

MACCUNN, Hamish, composer and conductor; *b.* Greenock, 22 March, 1868; *s.* of James MacCunn, shipowner and amateur sculptor, painter and 'cellist, also author of verses set to music by his son; *m.* daughter of John Pettie, R.A.; entered R.C.M. and received most of his musical education from Sir Hubert Parry; his compositions include overtures, "Land of the Mountain and Flood," "Ship o' the Fiend," "Dowie dens o' Yarrow"; the suite, "Highland Memories"; operas, "Jeannie Deans" and "Diarmid" (the latter to libretto written by the Duke of Argyll), and a musical comedy, "The Golden Girl," to book written by Captain Basil Hood; also composed "The Wreck of the Hesperus," dramatic ballad for chorus and orchestra, performed at Coliseum, with tableaux 1905; conductor with Carl Rosa Company, 1898-9; Moody-Manners Company, 1900-1; Savoy, 1902-4; and Lyric, 1904-7. Was Professor of

Harmony and conductor at the G.S.M. for a short period. *Address :* 6 Abbey Mansions, Abbey Road, N.W.

McGUCKIN, Barton, tenor ; *b.* Dublin, 28 July, 1853 ; was a choir boy at Armagh Cathedral, learning singing, pianoforte and organ from the late Robert Turle ; in 1871 was appointed leading tenor at St. Patrick's Cathedral, Dublin, studying singing there under Joseph Robinson ; he became a popular vocalist at Dublin Concerts, and sang at the Crystal Palace Concerts, 1874-5 ; he then went to Milan and studied singing under Trevulsi, reappearing at the Crystal Palace and in Dublin towards the end of 1876 ; his reputation as a vocalist was now secure, and he sang at numerous leading musical festivals all over England ; made his *début* in opera in 1880 as Thaddeus in " The Bohemian Girl," and for nearly ten years was a prominent member of the Carl Rosa Company ; he has also sung in opera in New York ; was engaged by Mr. Hammerstein " in front " at the London Opera House ; now devotes himself largely to teaching. *Clubs :* Savage and Irish Literary Societies. *Address :* 1 Maida Vale Mansions, W.

McINNES, J. Campbell, baritone ; *b.* Lancashire, 23 Jan., 1874 ; *s.* of Archibald McInnes, merchant, and his wife Margaret Gallacher ; *e.* privately ; was previously engaged in business pursuits ; entered R.C.M. 1895, afterwards studying with M. Bouhy, Paris, and Mr. William Shakespeare, London, and oratorio with Mr. (now Sir) Charles Santley ; first appeared in public at his own recital, St. James's Hall, 1899 ; his engagements since then include appearances at the Hallé Concerts, Monday Popular Concerts, Westmoreland Musical Festival, Bridlington Festival, principal baritone Leeds Festival (1910), Worcester Festival (1911), Hereford Festival (1912) ; has also appeared at Royal Choral Society, Bach Choir, Oxford Bach Choir, Boosey's Ballad Concerts, Broadwood Concerts ; Promenade Concerts, Queen's Hall and Chappell Ballad Concerts ; has given recitals in London, Paris and the English provinces. His favourite part is " Elijah," and he is particularly fond of the music of Bach, the songs of Schubert, Schumann and Brahms, and British Folk-songs ; *m.*, 1911, Angela, daughter of Professor J. W. Mackail, LL.D., M.A., and Mrs. Mackail, and grand-daughter of the late Sir Edward Burne-Jones. *Address:* 102 Church Street, Kensington, W. *Telephone :* 4648 Kensington. *Club :* Cocoa Tree, St. James's Street, S.W.

MACKENZIE, Sir Alexander Campbell, composer and conductor, Principal of the R.A.M. ; *b.* Edinburgh, 22 Aug., 1847 ; *s.* of Alexander Mackenzie, a well-known composer, violinist and popular conductor at the Theatre Royal ; lived in a musical atmosphere from his childhood, and before the age of ten years was sent to Sonderhausen, Schwarzburg, Germany, where he studied the violin under Ulrich, and composition under Eduard Stein. At the age of fourteen he was a member of the grand-ducal orchestra. In 1862 he returned home and went to London, where he entered the R.A.M., gaining the King's Scholarship. Here he studied under Sainton, Jewson and Charles Lucas. In 1865 he returned to Edinburgh, where he became a well-known violinist, professor of music, and ultimately conductor. During this period his compositions commenced to attract attention, and with the intention of devoting himself entirely to writing, he went to Florence in 1879. Meanwhile he occasionally visited England for the purpose of conducting his own compositions, which were produced at the principal musical festivals. He was appointed Conductor of the Novello Oratorio Concerts in 1885, and on the death of Sir George Macfarren in 1888 he was selected for the post of Principal of the R.A.M. He was also appointed Conductor of the Philharmonic Society (from 1893 to 1899.) In addition to this he has conducted concerts at the Crystal Palace, the Hallé Orchestra at Manchester, the Royal Choral Society, the London Symphony Orchestra, and a series of concerts in Canada in 1905. He has also lectured on Music

at the Royal Institution, and given addresses on his art on numerous important occasions. He has composed a large number of operas and cantatas. His grand opera "Colomba" was produced by Carl Rosa at Drury Lane in 1883, and was revised by Sir Chas. Stanford for the R.C.M. in Dec., 1912; "The Troubadour" was heard in 1886; while "His Majesty" (comic opera) had a considerable run at the Savoy, where it was first played in 1897. His best-known cantatas are "The Bride," Worcester Festival, 1881; "Jason," Bristol, 1882; "The Rose of Sharon," Norwich, 1884; "Jubilee Ode," Crystal Palace, 1887; "The Dream of Jubal," composed for the Jubilee of the Liverpool Philharmonic Society, 1889; "The Cottar's Saturday Night," Edinburgh, 1892; "Veni Creator Spiritus," Birmingham, 1891; "Bethlehem," Royal Albert Hall, 1894; "The Sun-God's Return," Cardiff, 1910. He composed the incidental music for the productions of "Ravenswood" and "Coriolanus" at the Lyceum in 1890 and 1901 respectively, and "The Little Minister" at the Haymarket in 1896. His overtures include three preludes to "Manfred," written at the request of Sir Henry Irving, "The Cricket on the Hearth" (an opera as yet unperformed), "Twelfth Night," and "Britannia," the latter composition being first produced at the R.A.M. Commemoration Concert in 1894. His concertos comprise one for violin first played at Birmingham, 1885, by Sarasate, and "Pibroch," performed by the same artist in Leeds in 1889, also a Scottish concerto for piano and orchestra. Other well-known compositions from his pen are "The Benedictus," two Scottish rhapsodies and a Canadian rhapsody, and the suite, "London Day by Day." He has also written a large quantity of violin pieces, songs, part-songs, anthems, etc., and has arranged and edited the "Songs of Scotland." The honour of knighthood was conferred on him by Queen Victoria in 1895, and he has been the recipient of numerous orders and distinctions, including the Gold Medal for Art and Science from the Grand Duke of Hesse Darmstadt, and Order pour le Mérite, Saxe-Coburg-Gotha. He was elected Hon. Vice-President of the Edinburgh Choral Union, 1884, and of the Glasgow Choral Union, 1888. He holds the honorary degree of Mus.Doc., St. Andrews, Cambridge and Edinburgh; LL.D., Glasgow; D.C.L., Leeds and McGill, Montreal, and is a member of the Royal Swedish Academy. He is married and has one daughter. *Address:* 15 Regent's Park Road, N.W., and R.A.M., York Gate, Marylebone Road, N.W. *Clubs:* Athenæum, Garrick, Arts.

McKENZIE, Madame Marian, contralto vocalist and teacher of singing; *b.* Plymouth; *d.* of Captain Joseph McKenzie, of the Mercantile Marine; *m.* Richard Smith Williams; *e.* at Plymouth, under Dr. Samuel Weekes, and at the R.A.M. under Cavaliere Alberto Randegger; was Parepa-Rosa Scholar, Westmoreland Scholar, Bronze Silver and Gold Medallist at the R.A.M.; studied also under Miss Anna Williams voice production, also with Henry Russell, Edward Dannreuther and George Henschel. Made her first professional appearance at Boosey's Ballad Concerts, St James's Hall, as contralto vocalist; her principal engagements include the Handel and Bach Festivals, also Leeds, Birmingham, Norwich, Chester and other Festivals, principal contralto soloist, Welsh Eisteddfod, and most of the leading concerts in London and the provinces; has also sung by command at the State Concerts at Buckingham Palace. Is a Fellow of the R.A.M., a Member of the Royal Society of Musicians and an Associate of the Philharmonic Society. *Address:* Prince's House, Victoria Street, S.W. *Telephone:* 5353 Victoria.

MACKERN, George, pianist, teacher and conductor; *b.* Limerick, 15 July, 1866; *s.* of George Mackern, publisher, Buenos Ayres; *e.* privately, Blackheath; *m.* Alice Margaret, *d.* of Alfred Burnett, R.A.M., 1894,; received, musical education at the R.A.M. under the late Thomas Wingham, and privately with Leonard Borwick; first appeared at the Blackheath Art Club

Chamber Music Concerts, 1899; has since given concerts at St. James's Hall, and the Æolian Hall, also conducts an annual series of symphony concerts at Blackheath; has played at the Broadwood Concerts, Manchester, and in most of the big provincial towns; Principal of the Blackheath Conservatoire since 1905; is F.R.A.M. and piano professor at the Mayfair School of Music. *Address:* 1 St. German's Place, Blackheath, S.E. *Telephone:* 143 Lee Green.

MACKINLAY, M. Sterling, bass vocalist and teacher of singing; *b.* London, 7 Aug., 1876; *s.* of John MacKinlay, writer, and Antoinette Sterling MacKinlay, the famous contralto vocalist; *e.* at Eton and Trinity College, Oxford, graduating M.A. in 1901. He studied singing for four years under the late Manuel Garcia, receiving his first lesson when Jenny Lind's master was ninety-two, and was the last pupil to receive a full four years' training from him. He first appeared on tour with his mother in 1900. Has sung at the Queen's Hall Ballad Concerts and the Albert Hall, and has given thirty-two recitals in London, including three at the St. James's Hall. He also accompanied Madame Antoinette Sterling on her farewell tour. He has sung in musical comedy at the Savoy, Lyric, Avenue and other theatres. Since 1904 he has given up all concert and theatrical work and has devoted himself exclusively to teaching. He formed his Ladies' Choir in 1911, and the Sterling Mackinlay Operatic Society, 1912. He published his first work, "Antoinette Sterling and Other Celebrities," in the spring of 1906, followed by "Manuel Garcia, the Centenarian" (1908), "The Singing Voice and its Training" (1910); and has also contributed to the *Strand, Tatler, Punch,* the *Grand* and other magazines. His recreation is writing. *Address:* 32 Baker Street, Portman Square, W. *Telephone:* 2640 Mayfair. *Clubs:* Savage and Oxford and Cambridge Musical Club.

MACKWAY, Walter, teacher of singing; *b.* Kennington Park Road, London, in March, 1862, his father having been a fine amateur tenor vocalist and one of the first members of Leslie's choir; *e.* for commercial life, which he began, but was so strongly attracted by music that he was sent, in 1880, to the R.A.M. Here he studied under W. H. Holmes, Walter Macfarren, H. C. Banister, F. Davenport and Fred Walker. Later he studied with Sir G. A. Macfarren. On leaving in 1886, was elected A.R.A.M.; in 1887 became assistant-professor and in 1889 professor; has devoted himself almost entirely to teaching, but has held the post of director of the Clapham Choral Society since 1880. Takes great interest in conducting madrigals and part-songs, and also in church music; for nineteen years Director of Music at St. Peter's, Clapham, and has held similar positions at Woodford Parish Church and Christ Church, Highbury. *Address:* R.A.M., York Gate, Marylebone Road, N.W.

MACLEAN, Alexander Morvaren (Alick Maclean), composer and conductor; *b.* 20 July, 1872, at Eton, and subsequently educated there, one of his instructors in music being the late Sir Joseph Barnby. Won the Moody-Manners prize of £100 in 1895 for the best one-act opera by a British subject; this work, entitled "Petruccio," was produced at Covent Garden. A previous opera, on the subject of Scott's "Quentin Durward," was performed, in an abridged version, by the students of the L.A.M., during April, 1904, at the Royalty Theatre. "Die Liebesgeige," first produced at Mayence on Easter Sunday, 1906, was repeated several times during the ensuing season. Later he composed a sacred choral work entitled "The Annunciation," produced by the London Symphony Orchestra, with the Sheffield Choral Union at the Queen's Hall, London, in 1909. The same year his idyll, "Maître Seiler," was given by the Moody-Manners Co. in London and the provinces, and is now in rehearsal at Mayence for production this Easter (1913) Sunday. In 1899 Alick Maclean became musical director to Sir C. Wyndham, and composed for him incidental music to Louis N.

Parker's tragedy, "The Jest"; also to Rostand's "Cyrano de Bergerac," etc. In the winter of 1911 he was appointed musical director to the Scarborough Spa. *Address:* The Spa, Scarborough.

MACLEAN, Dr. Charles Donald, composer and organist; *b.* 27 Mar., 1843, at Cambridge; *s.* of Rev. A. J. Maclean, a well-known classical scholar (d. 1858); mother's maiden name, Phipps-Hutchings; *e.* at Shrewsbury, and became head of the school; and at Exeter College, Oxford, where he was classical Scholar, class exhibitioner, and organist; studied music under Ferd. Hiller, at Cologne; took Oxford degrees of Mus.Bac. (1862), Mus.Doc. (1865), and M.A. (1879); was among the first English organists to identify himself with orchestral music; his overture, "Cynthia's Revels," produced 16 June, 1864, at Hanover Square Rooms by the Musical Society of London; organist and music-director (sometimes called Precentor) at Eton College (1871-5) (Spohr's "Jessonda," Gluck's "Orfeo," Gade's "Erl King's Daughter," orchestral concerts, etc.). Before he left there were sixty boys taking private lessons, and 300 boys in the house classes. He was succeeded by Sir Joseph Barnby. As a concert-organist has performed many times at Albert Hall, Crystal Palace, Bow and Bromley Hall, Liverpool Town Hall, etc., especially the first two. Dr. Maclean managed alongside of his musical life to put in twenty-two years' residence in India as an Indian Civil Servant, a period with which this notice is not concerned. Since 1893 he has lived in London. Is Vice-President of the Orchestral Association, Musical Association, and Royal College of Organists, Member of Council of the Union of Graduates in Music, Member of the Philharmonic, Member of the Incorporated Society of Musicians. Of late years has given himself up mainly to orchestral composition, and has produced seventeen large works in that class, of which the most recent are: "Pageant March," "Pianoforte Concerto in F," "Laodameia" and Songs of Selma," symphonic poems, a suite "Melody Album," and a "Character Piece from Bavaria," in each of the last three years. Since 1899 has been English Editor of the Internationale Musikgesellschaft (headquarters, Leipzig); since 1908, General Secretary of the whole Society. In 1912 edited the polyglot "Report Volume" (427 pp., royal 8vo, Novellos) of the Society's London Congress. Dr. Maclean is the father of Mr. Alick Maclean well known as composer and operatic conductor. *Clubs:* Athenæum, United University, Playgoers', and German Athenæum. *Telephone:* 2087 Western. *Address:* 61 Drayton Gardens, South Kensington, S.W.

MACPHERSON, Charles, sub-organist St. Paul's Cathedral, and Professor of Harmony, etc., R.A.M.; *b.* in Edinburgh, 10 May, 1870. *Address:* 8 Amen Court, St. Paul's, E.C.

MACPHERSON, Stewart, composer, pianist, lecturer, and writer on music; *b.* Liverpool, March, 1865; *e.* at City of London School; entered the R.A.M., 1880, and was appointed a professor in 1887. Conductor of Westminster Orchestral Society, 1885-1902; appointed Professor of Composition, Royal Normal College for the Blind, 1903; appointed Examiner to the Associated Board of the R.A.M., and the R.C.M., 1898; Member of the Board of Studies, University of London; Chairman of the Music Teacher's Association; External Examiner for Musical Degrees in the National University of Ireland; visited Canada, Australia, and New Zealand in 1900, and South Africa in 1905, as Examiner in Music; Fellow of the R.A.M., 1892; has published several educational works in wide circulation, among them being "Practical Harmony," "Practical Counterpoint," "Rudiments of Music," "Form in Music," "Music and its Appreciation," "Studies in Phrasing and Form," and (with Ernest Read) "Aural Culture based upon Musical Appreciation." *Clubs:* Arts, R.A.M., and Society of British Composers. *Address:* 23 Chepstow Villas, W. *Telephone:* 1507 Park.

MAGRATH, Charles, operatic basso; *b.* Cork, Michaelmas, 1865; *s.* of William Ryland Magrath and his wife, Elizabeth Simpson; *m.* Annie Elizabeth, *née* Graham; *e.* at St. Luke's, Cork; was prepared for the musical profession by teachers in his native city and at the R.C.M. (open Scholarship, Morley Scholar and A.R.C.M.); also won the prize offered by the London Musical Society; on leaving the College he made his first appearance on the stage as Count Lorenzo in "The Baroness," a light opera by Cotsford Dick, produced at the Royalty, 1892; has sung at most of the leading concerts in London, including those of the Royal Choral Society at Albert Hall, the Covent Garden Promenade Concerts, Queen's Hall, etc.; made a tour of the Australian colonies in 1894; appeared at the Opéra Comique in the opera "Shamus O'Brien," by Villiers Stanford, playing in it for the whole of the run, and subsequently touring in the same piece; appeared at Daly's Theatre in "The Greek Slave," 1898, and subsequently toured with Mr. George Edwardes's principal Company; joined the Moody-Manners Opera Company in 1900, and has since been singing in grand opera all over the United Kingdom and at Covent Garden, Drury Lane, and the Lyric Theatres. His favourite parts are Cornelius in "The Barber of Bagdad," and the Wanderer in "Siegfried." *Recreations:* Yachting and walking. Is an honorary member of the Shakespeare Society. *Address:* Actors' Association, Regent Street, W.

MAITLAND, J. A. Fuller—(see Fuller-Maitland.)

MALATESTA, Pompilio, operatic bass; made his first appearance at Covent Garden opera house in 1910. Among the *rôles* in which he appeared with marked success were Bartolo in "Barbière," Schaunard in "La Bohéme," Jack in "Tess," and the Sacristan in "La Tosca." *Address:* c/o Covent Garden Opera House.

MALLINSON, Albert, composer; *b.* Leeds, 1870; commenced his musical career as an organist, being at the age of seventeen simultaneously organist to the late Hon. Mrs. Meynell Ingram at Templenewsam, organist at St. Chad's Church, Leeds, and deputy organist to the parish church at Leeds. Prior to this he had studied under Dr. Creser, late organist of the Chapel Royal, St. James's. At the age of eighteen he had produced at concerts given by himself at Leeds, a quartet for piano and strings, and a trio for piano and strings. In consequence of ill-health he was compelled to seek a warmer climate, and for some years resided in Australia, where he devoted himself to composition, with occasional concerts and teaching. Held various appointments as organist in Melbourne. While in Australia his dramatic work, "Tegner's Drapa" (Longfellow), for solo-voice, chorus and orchestra, was performed by the Melbourne Liedertafel and the Sydney Philharmonic, and his ballad for male chorus, "The Battle of the Baltic," by the Royal Metropolitan Liedertafel. In 1893 he married Anna Steinhauer, the celebrated Danish lieder singer, and returning to Europe toured Denmark and Germany with her, giving song-recitals. He has composed over 300 songs. In 1904 he and his wife had the honour of performing some of the songs before Her Majesty Queen Alexandra, at Buckingham Palace, and in 1905 he gave recitals of his own compositions at Dresden. In 1906 he gave a series of seven recitals at the Bechstein Hall, London, the programmes of which were exclusively devoted to the songs of his own composition, sung by Mrs. Mallinson and Miss Ada Crossley. From 1898 to 1903 Mr. Mallinson held the post of private organist to Viscount Portman. A series of organ recitals given by him on the beautiful Cavaille-Col organ in Jesus Church, Copenhagen, aroused exceptional interest among musicians in that city. Since 1904, he has resided at Dresden, where he acts as organist at the English Church. He is an admirable accompanist, and visits London every year to give a series of song-recitals together with his wife, which are among the principal events of the musical season. His publishers are The Frederick Harris Company,

London, Boosey and Company, London, and Wilhelm Hansen, Copenhagen and Leipzig. Agent (for private engagements) : Ashton's Royal Agency 38 Old Bond Street, London, W. *Permanent address :* 24 Uhland Strasse, Dresden.

MALLINSON, Anna (Mrs. Albert Mallinson), soprano ; formerly well-known as Anna Steinhauer ; *b.* Copenhagen ; *d.* of the ethnographer, Carl Steinhauer ; *m.* 1903 to Albert Mallinson, the song-composer ; studied under Bendix of Copenhagen, and Isidor Dannström in Stockholm ; has sung at concerts of most of the principal musical societies of Denmark and Australasia ; after her singing of the soprano-solo part in the performance of Beethoven's " Missa Solennis " in Copenhagen, she was chosen to represent her country at the Scandinavian Festival held in Stockholm. She has toured Denmark, Sweden, Germany, Australia and New Zealand. Has sung before the late King and Queen of Denmark, and Queen Alexandra. Has given recitals in London with her husband, and also with Madame Ada Crossley. *Address :* 24 Uhland Strasse, Dresden.

MANCINELLI, Signor, conductor and composer ; for several years occupied the position of principal conductor at the Royal Italian Opera at Covent Garden ; is also a composer of considerable eminence, his works comprising " Ero e Leandro," produced at Covent Garden ; " Isora de Provenza," and several oratorios produced at various musical festivals in the provinces ; resigned post of conductor at Covent Garden, 1905.

MANDEVILLE, Alice, contralto ; *b.* London, sister of the artist, Mary F. Raphael ; studied singing under Signor Tosti, Madame Landi and Madame Lumbroso ; first appeared Queen's Hall, Jan., 1904 ; her engagements include Bournemouth Symphony Concerts ; Liverpool Symphony Concerts ; Norwich Philharmonic Concert ; Chappell Ballad Concerts ; Patti Concert, 1905 ; Crystal Palace Concerts, etc. ; has given several recitals at the Bechstein Hall. *Address :* 12 York Gate, Regent's Park, N.W. *Telephone :* 1488 Mayfair. *Agent :* E. L. Robinson, 7 Wigmore Street, W.

MANÉN, Joan, violinist ; *b.* Barcelona, 14 March, 1883 ; at the age of seven he made very successful tours as a piano-playing " Wonder Child," through the whole of Spain, and North, Middle, and South America, on several occasions making a great sensation by conducting orchestral works. At the age of thirteen he composed a Concerto for the violin, which instrument attracted him more and more, so that at last he dicided to study the violin under the direction of a pupil of Alard. Then came the time of extended concert tours through Germany, Russia, and Holland. Some of his forty works, among which there are two operas, have already been produced in Germany with considerable success, as, for instance, his symphony, " Nova Catalonia," with which he made his *début* as a composer, also a Violin Concerto ; and finally the tragic opera "Acté," which won a considerable success at its production at the Dresden Royal Opera House, under the direction of Ernst V. Schuch. The production was a great success and induced the King of Spain to present Manén with the Charles the Third Cross. *Agent :* N. Vert, Ltd., 6 Cork Street, W.

MANLY, Frank, teacher of pianoforte, singing and harmony ; *b.* at Islington in 1853 ; *e.* for the musical profession at the R.A.M. under F. B. Jewson (pianoforte), T. A. Wallworth (singing), and Steggall and Banister (harmony) ; has written pianoforte solos and duets, also numerous songs. Is an ardent collector of postage stamps. Mr. Manly is a professor of pianoforte and theory at the G.S.M. *Address:* 8 Fairbridge Road, London, N.

MANN, C. H. Adolph, accompanist, teacher and composer ; *b.* Eastbourne, 1 May, 1874, *s.* of J. F. Mann ; *m.* Emmi Bombach (violinist) ; *e.* at Waverley House, Eastbourne ; studied under Mr. Charles Williams in

London and afterwards under Dr. Otto Neitzel at Cologne; made his London *début* at his own pianoforte recital in 1902, and has since appeared at leading concerts in London and the provinces. His compositions comprise a Sonata for violin and pianoforte, "Gondoliera" for two violins and pianoforte and a number of songs. *Recreation:* Walking. *Address:* 2 Lawrence Mansions, Cheyne Walk, S.W. *Telephone:* 1614 Western.

MANNERS, Charles (Southcote Mansergh), operatic bass and manager; *b.* Blockhouse Fort, 1858; *s.* of the late Colonel John Craven Mansergh, R.H.A., J.P. for Cork and Tipperary, by his second wife, Miss Campbell, *d.* of the late Major Campbell of the 74th Highland Regiment; *e.* at Hoddesdon Grammar School, afterwards studying for the army, for which he failed to pass. After trying engineering and stockbroking, he decided, on the advice of Dr. O'Donoghue, a leading teacher of music of Dublin, to adopt music as a profession. This proved to be his true vocation, for he won a scholarship at the R.A.M., Dublin, afterwards entering the R.A.M., London, and later studying in Italy. Commenced his career as a chorister in light opera, under the banner of D'Oyly Carte. His first important success was achieved in the part of Private Willis in "Iolanthe." In 1887 he joined the Carl Rosa Company as principal bass, and in 1890 was engaged by the late Augustus Harris, appearing at Covent Garden as Bertram in "Robert le Diable," etc., afterwards singing in opera at Drury Lane. He made his first appearance in America at the Seidl Orchestral Concerts, New York, Jan., 1893. He toured in opera in South Africa with great success in 1896-7. Having married Miss Fanny Moody, the well-known Cornish soprano, in 1890, he formed the Moody-Manners Opera Company in 1897, and this excellent organisation has become famous throughout the United Kingdom for its admirable performances of grand opera in English. Mr. Manners has also been responsible for a number of seasons of English opera in London, at Covent Garden and Drury Lane, etc. His great ambition has been to establish a National English Opera, with headquarters in London. Mr. Manners has also given valuable prizes for the best operas composed by a British subject. *Address:* The Hyde, Hendon, Middlesex. *Club:* The Green Room.

MANNS, Otto, Jun., musical director and composer; *b.* Dresden, 10 Nov., 1873, nephew of Sir August Manns; *e.* at Royal Academy, Dresden; composer of "Overture Dramatique" (performed by London Philharmonic Society at Queen's Hall, under Dr. Cowen), etc. *Address:* 17 Pepys Road, New Cross Gate, S.E.

MAPLESON, Alfred John, music librarian; *b.* in London in 1836, the son of James Henry Mapleson and his wife, Miss E. Rummins. His brother was for thirty years the most famous operatic impresario in England and America. His son, Lionel Mapleson, is the well-known librarian at the Metropolitan Opera House, New York. His grandsons are but young, yet evince musical taste. They complete 200 years of musical Maplesons from father to son. Mr. A. J. Mapleson has himself known more or less intimately all the most celebrated musicians and artistes of his day from Sir Henry Bishop to the present time. He was librarian at Her Majesty's Theatre with Balfe, Costa and Arditi in the days of Jenny Lind, Grisi, Tietjens, Giuglini and others. He was well known to Wallace, Gounod, Macfarren, and a host of those whose names have passed into history. He played for many years at Her Majesty's Theatre, where he also held the position of music librarian, and has for forty years acted in a like capacity to the Philharmonic Society and the Birmingham Festival. He has the honour of being Secretary to his Majesty's private band, as he also held the same office in the household of Queen Victoria and King Edward. He has an enormous collection of playbills and interesting musical miscellanies. He is a man of many hobbies, and was a keen photographer fifty years ago when the art was just in its

infancy. *Address:* 65 Bartholomew Road, Camden Town, N.W., and 60 Haymarket, S.W.

MARCHESI, Blanche (Baroness A. Caccamisi), operatic soprano, and teacher of singing; *b.* in Paris; the daughter of Salvatore and Mathilde Castrone (Mme. Marchesi); *e.* at Vienna, Frankfort, and Paris, and made her first professional appearance in Berlin in 1895 as a concert singer. Madame Blanche Marchesi has toured extensively in the United Kingdom and in Europe. She has sung in opera at Covent Garden, Prague, Brussels, and elsewhere; has appeared before the Courts of Queen Victoria (from whom she received two decorations), Queen Alexandra, the Emperor of Germany, the Court of Brussels, etc., etc. She has been painted by Sargent, Shannon, and other well-known artists. Her hobbies are knitting and swimming, and she writes dramas and plays the violin. She has a fine collection of modern pictures and old furniture. She has the largest private academy of singing in London, and her pupils are singing all over the world. Her greatest pleasure she derives from her newly-built cottage in Buckinghamshire. *Address:* 16 Greville Place, Kilburn Priory, N.W. *Telephone:* 3814 Paddington.

MARCHESI, Mathilde (*née* Graumann), vocalist and teacher of singing; *b.* 20 Mar., 1826 at Frankfort-on-Maine; one of the most famous trainers of famous singers. Has numbered among her pupils some of the foremost *prime donne* of her generation, among the most celebrated being her granddaughter Blanche, Melba, Calvé, Eames, Etelka, Gerster, Sybil Sanderson, and about forty stars of the first magnitude. She was persuaded to adopt music as a profession by Mendelssohn, and studied in London under Manuel Garcia. She made her *début* as a concert singer in London as long ago as 1849, and it was in London, in 1852, that she met and married the Marchese della Rajata Castrone, a political Italian refugee, who had adopted the *nom de théâtre* of S. Marchesi, and was well known as an operatic baritone. Madame Marchesi herself had relatives of distinction, among them Baron Haussmann, the famous prefect of the Seine who rebuilt Paris under Napoleon III. Orders and decorations: Golden Cross of Merit with the Crown (Emperor of Austria); Gold Medals for Arts and Sciences (King of Italy, Emperor Wilhelm of Prussia, King of Saxony, King Edward, and Queen Alexandra), etc., etc. Mme. Marchesi now resides in London, where she has united her school to the singing academy of her daughter, Blanche Marchesi. *Address:* 16 Greville Place, Kilburn Priory, N.W. *Telephone:* 3814 Paddington.

MARCOUX, Vanni, bass-baritone; *b.* Turin; *e.* at Turin and Paris Conservatoire. Studied for the Bar and later on for the stage. Began his career in 1889 at Bayonne as Frère Laurent and at the Nice Casino where he sang in "La Bohéme," and at La Monnaie, Brussels, in Boito's "Mefistofele" and "Tosca." In Sept., 1909, made his first appearance at the Grand Opera Paris, when he created the *rôle* of Colonna in "Monna Vanna," and also sang title-*rôle* in "Don Quichotte." Has sung for several seasons at Covent Garden, and is well known at the Continental Opera houses. Has won distinction in *rôles* of Marcel in "Les Huguenots" "Mephistophele," King Arkel in "Pelléas" and Basilio in "Barbiere." *Address:* c/o Covent Garden Opera House.

MARGOLIES, Vera, pianist; *b.* at St. Petersburg; studied at the R.A.M. under Oscar Beringer. While there gained all the available competitive prizes and medals. She then studied for a time in Berlin; her first important appearance as a solo pianist was at her own recital at the St. James's Hall, 29 May, 1899. Later, she gave five other recitals at the same hall; appeared at the Saturday and Monday Popular Concerts, at the Queen's Hall Orchestral Concerts and elsewhere, and after successfully touring as sole pianist with Madame Patti, gave two recitals at the Bechstein Saal, in Berlin, and fulfilled numerous other engagements in Germany. On her return to England, she appeared at

the Paterson Orchestral Concerts in Dundee and Glasgow, and at most of the other important provincial musical societies. In the following year she was engaged as solo pianist on Madame Patti's farewell tour in the United States, and on her return gave an orchestral concert at Queen's Hall, conducted by Safonoff. Afterwards, she toured the English provinces with Madame Albani, and then gave a series of recitals in Paris. *Address :* c/o Messrs. Steinway & Sons, Steinway Hall, London.

MARMONT, Victor, pianist, accompanist and coach ; *b.* London, 1878 ; *s.* of Mr. Cecil Joseph Marmont ; *e.* at St. Paul's School, and trained for the musical profession under the late Henry Leipold and Madame Amina Goodwin at the G.S.M. and privately both at home and abroad. Made his *début* as solo violinist in 1885 at Chiswick Town Hall. Till 1892 studied as a violinist, but decided to abandon the violin for the piano. Has since appeared at all leading London and provincial concerts. In 1905 went for Australian concert tour with Miss Parkina under management of J. C. Williamson. Also played at Covent Garden Promenade Concerts, and for Madame Albani's 1908 tours ; made two tours with Maurice Farkoa in Russia, 1910 and 1911 ; was Mr. John MacCormack's exclusive accompanist for over a year, and now exclusively accompanies Miss Ruth Vincent ; has given concerts at the Wharncliffe Rooms, Steinway Hall, and various provincial halls, and most of the leading artistes have at one time or another appeared at these functions. Mr. Marmont is unmarried, and is fond of golf, tennis, and walking. *Address :* 4 St. Alban's Place, Regent Street, S.W. *Telephone :* No. 3763 Gerrard, and 343 City. *Telegraphic Address :* c/o Burnished, London.

MARSH, Ethel, violinist ; *b.* Yeovil, Somerset ; *d.* of William Marsh, solicitor ; *e.* at R.A.M., under Emile Sauret, and at Brussels Conservatoire ; first appeared on tour with Madame Alice Esty ; has appeared as solo violinist at Queen's Hall, St. James's Hall, Albert Hall, and in most of the large provincial towns, and given her own recitals both in London and the provinces ; elected A.R.A.M. in 1903 ; played by command before the present King and Queen when Prince and Princess of Wales in 1904. *Recreations :* Tennis and all outdoor pursuits. *Address :* 56 Ladbroke Road, W. ; and Old Sarum House, Yeovil, Somerset. *Club :* Concert-Goers. *Agents :* Ibbs & Tillett, 19 Hanover Square, W.

MARTIN, Sir George Clement, organist and composer ; *b.* Lambourn, Berks, 11 Sept., 1844 ; studied music and the organ under Sir John Stainer and J. Pearson ; graduated Mus.Bac. Oxon, 1868 ; F.R.C.O., 1875 ; Mus. Doc. Cantuar., 1883 ; Hon. R.A.M., 1895 ; Mus.Doc. (Oxon), *honoris causâ* 1912 ; organist Lambourn, 1869 ; private organist to the Duke of Buccleuch, Dalkeith, 1871 ; Master of Song at the Choir School, St. Paul's Cathedral, 1874 ; Sub-Organist St. Paul's Cathedral, 1876. Was appointed organist of St. Paul's on the retirement of Sir John Stainer, 1888 ; was appointed Professor of the Organ at the R.C.M. in 1883, and at R.A.M. in 1895 ; has written a quantity of music, chiefly for the services of the Church. Edited a series of Organ Arrangements for Novello. Author of " The Art of Training Choir Boys " (Novello's Primers). Was knighted in 1897, having conducted the Diamond Jubilee Service at St. Paul's, for which he composed a special *Te Deum.* Is a Member of the Victorian Order. *Address :* 4 Amen Court, St. Paul's Cathedral. *Telegraphic address :* Martin, " St. Paul's." *Club :* Constitutional.

MARTIN, Riccardo, operatic tenor ; *b.* Hopkinsville, Kentucky, U.S.A., in 1878. When he was fifteen he studied composition at Columbia College under the late Edward McDowell. He then went to Berlin and became a pupil of Bernhard Irrgang, then to Naples, where he studied with Carelli, always with the fixed determination of becoming a public singer. For a time, however, he found it necessary to teach singing

in New York, an occupation by no means to his taste. He eventually returned to Europe, placed himself under Sbriglia, and became a friend of Enrico Caruso, to whose masterly singing he confesses his indebtedness in his art. He made his *début* at Nantes in "Faust" in 1904, thence went to Italy, where, at Verona, he sang Giordano's "Andrea Chénier" nineteen times in a month. He was invited to perform the same *rôle* at the Dal Verme, at Milan, and shortly after went home to America. He made his American *début* as Canio in "Pagliacci" in New Orleans in the 1906-7 season, under the management of Henry Russell. This led to an engagement with Mr. Conried at the Metropolitan Theatre, where he sang Faust in Boïto's "Mefistoféle," and later Mr. Martin visited Florence to be coached by Vincenzo Lombardi, to whose tuition he generously attributes much of his recent success at Covent Garden, where he made his *début* in 1910. *Address:* c/o Covent Garden Opera House.

MARTINELLI, Giovanni, operatic tenor; *b.* near Venice in 1887; as a boy he taught himself to play and sing and found employment in one or two small operatic companies, and played the clarinet in an Italian regimental band. Later he attracted the notice of Signor Poli, a well-known impresario, who sent him to study under the best masters in Milan, where he afterwards made his *début*. He has since appeared at all the leading opera houses in Italy; Puccini heard him in Rome and engaged him to play Dick Johnson in the "Girl of the Golden West," a *rôle* in which he was heard at Covent Garden in 1912; he has also appeared there in the "Jewels of the Madonna" and other *rôles*. *Address:* c/o Covent Garden Theatre, W.C.

MARWOOD, Winifred (Mrs. Montague Borwell), soprano; *b.* Leicester; *d.* of David Marwood, art master; prepared for the musical profession at R.C.M., and at the G.S.M., under Signor Visetti, Mr. Fred Walker, and subsequently with her husband. Has fulfilled engagements at the Queen's Hall Promenade Concerts, Crystal Palace, Alexandra Palace, Royal Albert Hall, and principal London and provincial concerts. Her favourite occupation is singing in oratorio. *Address:* "Bonville," 124 Walm Lane, Cricklewood, N.W. *Telephone:* 415 Willesden. *Telegraphic Address:* Soloist, London.

MASCAGNI, Pietro, composer; *b.* Leghorn, 1863; *e.* Milan Conservatoire; his principal compositions are "Cavalleria Rusticana," 1890; "L'Amico Fritz," 1891; "Les Rantzau," 1893; "Ratcliff," 1895; "Iris," 1898. *Address:* Messrs. Ricordi and Co., 265 Regent Street, W.

MASON, Edward, 'cellist and conductor; *b.* Coventry, 24 June, 1878; *e.* privately at Coventry and afterwards in Germany; *m.* Miss Jessie Grimson (violinist); prepared for the musical profession at the R.C.M., studied under W. E. Whitehouse for violoncello and under the late James Higgs, Dr. Charles Wood and Dr. Walford Davies for harmony and counterpoint; made his first public appearance at the age of twelve as a violinist and his first bow to a London audience in 1900 at Bechstein Hall as a 'cellist; conducted the New Symphony Orchestra on the occasion of their first appearance at Queen's Hall in 1906, and has since figured in the programmes of most of the London and Provincial Chamber concerts. Mr. Mason is a teacher of Music at Eton College, conductor of the Edward Mason Choir, Member of the Grimson String Quartette and principal 'cello of the New Symphony Orchestra. *Recreations:* Swimming, tennis and walking. *Address:* 17 Arundel Gardens, Kensington, W. *Telephone:* 4420 Western.

MASTERS, Samuel, tenor; *e.* at the G.S.M. In Oct. of 1902 appeared at the Belfast Philharmonic Society, singing "Walthers Preislied" from "The Meistersinger," and "Onaway, Awake, Beloved" (Hiawatha). Later in the same year Mr. Masters sang the tenor music of the "Messiah" at the Sheffield Choral Union and the Dundee Choral Union. His repertoire includes

the tenor music of the standard Oratorios, the "Golden Legend," "Hiawatha," and other works. Mr. Masters has also appeared at many of the principal Ballad Concerts in London and the provincial cities. Mr. Masters has been engaged for the Grand Festival Tour in South Africa this year (1913), and returns to London about the second week in August. *Address :* 10A Claremont Road, Surbiton. *Telephone :* 613 P.O. Kingston.

MATT, Albert E., composer and trombone player ; *b.* at Ipswich, Suffolk, 20 June, 1864 ; the brother of Mr. John Matt ; a chorister at St. Mary-le-Tower, Ipswich, and educated for the musical profession by his brother. Began his professional career as a member of Covent Garden Orchestra in 1881 ; professor of trombone at the R.A.M. and Kneller Hall ; composer of several orchestral suites (Hawkes & Son) ; is a member of the Philharmonic Society. *Address :* 45 Craven Park, Harlesden, N.W.

MATTEI, Tito, composer and pianist ; *b.* Campobasso, near Naples, 24 May, 1841 ; *s.* of Alfonso Mattei, *avocat,* and his wife Luisa Allocati ; *e.* at Naples, studying the piano and composition under the great Thalberg and others ; first appeared in public at Naples, when only five years old, as solo pianist ; at the age of eleven he was appointed professor of the Santa Cecilia Academy in Rome, and a member of the leading musical societies of Florence and Turin ; made several tours in Italy as a child pianist with great success, afterwards visiting France and England, playing at Ella's Musical Union (Willis's Rooms), and afterwards in conjunction with Bazzini, Piatti and Bottesini ; he returned to Italy in 1853, and on visiting Rome played before Pope Pius IX, who personally presented him with a gold medal ; after devoting himself to the study of harmony and composition, he again toured as a pianist, visiting France and Germany, and finally coming to England and settling in London in 1863 ; he gave successful concerts all over Great Britain, and became well known as a popular writer of songs, some of which have achieved extraordinary popularity ; has directed opera at the old Her Majesty's Theatre, in the Haymarket, the Lyceum, the old Queen's, etc. ; composed and conducted the grand opera "Maria di Gand," at Her Majesty's Theatre, and the comic opera, "The Prima Donna," played at the Avenue some years ago. Amongst his most popular compositions are the songs, "Non e Ver," "Dear Heart," "Oh, ho, hear the Wild Winds Blow," and "Mattei's Grand Valse," many hundreds of thousands of which have been sold, and of which the copyrights are still valuable. Is a Chevalier of SS. Maurizio and Lazzero and pianist to the King of Italy. *Address :* 80 Baker Street, Portman Square, W.

MATTHAY, Tobias Augustus, pianist and teacher ; *b.* London, 19 Feb., 1858, of German parents. After some years of private study, under various teachers, he became a student at the R.A.M. in 1871, where he soon distinguished himself, under Dorrell and Macfarren, for piano ; and Sterndale Bennett, Prout and Sullivan for composition. He served in turn as a sub-professor of piano and harmony from 1876, and was placed on the staff as piano-teacher in 1880. In the same year he gave his first public concert, and from then until 1895 did a good deal of public playing, giving many recitals in London and the provinces. In the meantime he was constantly at work on compositions of various kinds. A list of these includes several "symphonic overtures," and smaller works for orchestra ; two piano concert pieces, quartettes for piano and strings, and other chamber works, a considerable number of songs, and some eighty works for piano solo. Amongst the latter the best known are "Elves," "Monothèmes," "Love Phases," "Moods of a Moment," "Lyrics," etc. Public playing, however, he gradually discontinued after the year 1895. Mr. Matthay has founded a pianoforte-teaching school in London, with eighteen senior professors of his own training to enable a large number of students to receive instruction under his personal supervision. The most famous of his pupils are York Bowen,

Geo. Aitken, Amy Grimson, Myra Hess, Gertrude Peppercorn, and Irene Scharrer. The result of his researches on the problems of piano-teaching and technique were made public in 1903 in his work, "The Art of Touch" (an analysis and synthesis of piano technique). The "First Principles of Piano Playing," published more recently, gives the main facts of these teachings in a form sufficiently concise to be suitable for school students, and an amplifying work, "Relaxation Exercises," and other works on piano-playing and interpretation appeared later. *Address:* 86 Wimpole Street, W.

MAUNDER, J. H., composer, conductor and organist; received his musical education at the R.A.M.; was special accompanist to the late Sims Reeves and choir-trainer to the late Sir Henry Irving at the Lyceum Theatre; has held appointments as organist and choirmaster at St. Paul's, Forest Hill; St. Matthew's, Sydenham; St. Michael's, Blackheath, and other churches; his principal compositions include the following cantatas: "Penitence, Pardon, and Peace," "Olivet to Calvary," "The Song of Thanksgiving," "Bethlehem," and "The Martyrs"; also a comic opera, "The Superior Sex," and a quantity of anthems, church services, part-songs, etc. *Address:* Savage Club, Adelphi, W.C.

MAUREL, Victor, operatic baritone; *b.* Marseilles, 1848; *e.* at Conservatoire, Marseilles, then at the Conservatoire, Paris, under Faure, obtaining first prize for opera, 1867; made *début* at Grand Opera, 1868; appeared at La Scala, Milan, in 1869; then sang at New York, Cairo, St. Petersburg, Moscow, and London; returned to Paris and reappeared at Opera as Hamlet, 1879, and created Radames in "Aïda" in 1880; next made Spanish tour, and afterwards became director of the Théâtre Italien in 1883; in 1885 made first appearance at the Opéra Comique, singing many leading *rôles*; after another lengthened tour abroad, he returned to Paris to create Falstaff at the Opéra Comique, and Iago in "Othello" at the Opera; is one of the finest dramatic singers in existence; has made frequent appearances at the Royal Italian Opera, Covent Garden, and given vocal recitals at the leading London Concert Halls, but now devotes himself wholly to teaching. *Address:* 11 Avenue Bugeaud, Paris.

MAYBRICK, Michael (Stephen Adams), composer and baritone singer; *b.* in Liverpool about 1845; *e.* Liverpool, Milan, and Leipzig; as a singer he appeared at all the leading London and provincial concerts, and as a composer has gained great popularity by his long series of well-known songs published under the name of Stephen Adams, including "Nancy Lee," "Midshipmite," "Alsatian Mountains," "Star of Bethlehem," "Little Hero," "The Holy City," "A Warrior Bold," etc., etc. *Address:* 295 Regent Street, W., and Ryde, Isle of Wight. *Club:* Constitutional.

MAYNARD, Amy, contralto; *b.* Blackheath; *d.* of a South African merchant of Scotch origin; *e.* privately at Blackheath; prepared for the musical profession at the Conservatoire, Blackheath, where she won two scholarships, one for the pianoforte and the other for singing; received her first singing lessons from Miss Frances Ashton, a favourite pupil of Manuel Garcia, afterwards studied under Mr. Holland, and had lessons in operatic singing from Signor Franco Leoni; first appeared at the Steinway Hall and Small Queen's Hall at her own recitals in 1902; since then she has given other successful recitals, has sung for the Gloucester Choral Society, Stroud Choral and Orchestral Society, at the Cheltenham Festival, Royal Albert Hall, Steinway Hall, and at principal concerts all over the United Kingdom. In 1905 toured with Madame Ella Russell through Wales and the north of England. Has composed several songs, some of which she has sung herself in public. Her favourite works are "Elijah" and "Gerontius." *Agent:* Miss Alice Joseph.

MEGGY, Myrtle, solo pianist; *b.* Sydney, Australia, 7 Jan., 1887; *d.* of Percy Robert Meggy and his wife Myrtle Boone; from the age of four she was taught by her father, and when nine years old continued her studies with the late Mr. Sydney Moss in Sydney until 1902, when an influential committee was formed to send her to London in order to study with Miss Mathilde Verne. Made her first public appearance at Sydney when twelve years old, and was first heard in London at the Æolian Hall in 1905; since then she has given recitals at Bechstein and Æolian Halls, and has appeared at Queen's Hall Promenade Concerts, Chappell Ballad Concerts, etc.; has toured the English provinces with Alice Verlet and has also toured in Canada and in Newfoundland; she made an extensive tour with Madame Albani through Australia, India, New Zealand, Tasmania, and Ceylon. *Hobby:* Writing. *Address:* 11 Trebovir Road, Earls Court, S.W.

MELBA, MADAME Nellie (Helen Porter Mitchell); *b.* in Melbourne, Australia. The daughter of a Scotch colonist, she displayed strongly musical tendencies at an early age; she was barely three years old when her mother—who was of Spanish origin—commenced to teach her the piano, and at the age of six she made her first appearance as a vocalist at a concert in aid of the Presbyterian Church in the suburb of Richmond, near Melbourne, singing two little ballads to her own accompaniment. At the age of ten she was placed under two local teachers, M. Julius Buddee and M. Guenett, with whom she remained four years, after which she received lessons on the piano from Madame Charbonnet Kellermann, and on the organ from Mr. Summers. Her voice already gave indications of the purity and flexibility which were subsequently to make her famous, and, as her ordinary education was proceeding at the Presbyterian Ladies' College of Melbourne, she received useful vocal training from some of the professors of the College. She sang in the choir of St. Francis's Cathedral, Melbourne, and took part in concerts at the Melbourne Town Hall under her married name of Armstrong, for she had married at an early age Captain Armstrong, the younger son of an Irish baronet. In 1884 she sang at a concert given by the Melbourne Liedertafel, and so great was her success and so enthusiastic the encomiums of competent critics that she conceived the idea of an operatic career in Europe. Accordingly, she came to England in 1882 with a letter of introduction to Wilhelm Ganz, who, on hearing her sing, arranged for her first public appearance in this country at a concert given by Emil Bach at the Princes' Hall, Mr. Ganz himself conducting the orchestra. About this time her father, Mr. David Mitchell, was appointed a Commissioner to the Paris Exhibition, and he took his daughter with him to Paris, where she placed herself under the care of that famous trainer of the voice, Madame Mathilde Marchesi. After studying some of the great operatic *rôles* for a period of about a year, she made her *début* on the lyric stage at the Théâtre de la Monnaie, Brussels, as Gilda in "Rigoletto," assuming the *nom de théâtre* of Melba. Her success was as brilliant as it was instantaneous. She also appeared as Lakmé, Violetta, Ophélie, and Lucie. The same season Sir Augustus Harris engaged her for the Royal Italian Opera at Covent Garden, and in 1888 she made her first appearance on the London operatic stage as the heroine in "Lucia di Lammermoor" with enormous success. It is interesting to note the fact that the parts of Gilda and Lucia are still among the most popular in her *répertoire*. In the same year she was re-engaged for the opera at Brussels, after which she returned to Paris, where she studied the *rôle* of the heroine of Ambroise Thomas's opera "Hamlet," in which she made her first appearance on the French stage at the Grand Opera. This performance obtained for her the signal approval of the critics, who were enthusiastic in her praise. She next studied the *rôle* of the heroine in Gounod's "Roméo et Juliette" under the composer, and appeared in this opera at Covent Garden with Jean

de Reszke in his favourite part of Roméo in June, 1889, honours being fairly divided. In the winter of the same year she returned to Paris, where she was the favourite *prima donna* of the season, and sang in several representations as Marguerite, Juliette, Ophélie, Lucia, and Gilda. She also sang with equal success in Russia, Sweden, Italy, and Holland, several times appearing by royal command before the various crowned heads of Europe, and she has been the recipient of numerous decorations, distinctions and gifts from the sovereigns and great personages before whom she has sung. But her greatest triumph was achieved on her return to her own country in 1903, when she was *fêted* by the Government and people as if she had been a queen. She was publicly received in the colonies by the various heads of the Colonial Governments, Members of Parliament, Mayors and Corporations, and entertained at luncheons, dinners, banquets and *fêtes* innumerable, and she sang to immense and delighted audiences all over Australia, including the newly-discovered Coolgardie Goldfields, where the miners gave her a typical welcome. For years past she has been the *prima donna assoluta* at the Royal Opera, Covent Garden, and in such parts as Gilda, Lucia, Juliette, and her favourite *rôle* of Mimi in "La Boheme," she remains unsurpassed. *Address:* 91 Avenue Henri Martin, Paris.

MELTZER, Charles Henry, musical and dramatic critic; *b.* London; was for some years Paris correspondent of the *Chicago Tribune,* and also of the *New York Herald;* went to New York in 1888, and acted as dramatic critic for the *New York Herald* until 1892; subsequently performed similar duties for the *New York World* from 1893 to 1896; was for some years also New York correspondent for the *Daily Chronicle;* has written or adapted the following among other plays: "The Story of Rodion the Student" (from the Russian), "Hannele" (Hauptmann), "Madame Sans-Gêne" (Sardou and Moreau), "The Woman of Arles" (Daudet's "L'Arlésienne"), "Manon Lescaut" (Prevost), "The Sunken Bell" (Hauptmann), "The Queen's Necklace" (Decourcelles), "More than Queen" (Bergerat, adapted in collaboration with C. F. Nirdlinger), "Salome," "His Honor the Mayor" (in collaboration with A. E. Lancaster), "The First Duchess of Marlborough," and "Five Hundred Years Ago"; for four years he acted as secretary to the late Heinrich Conried, operatic impresario, at the Metropolitan Opera House, New York, the engagement terminating at the end of Aug., 1907; resumed journalistic work as critic for the *New York American. Address:* 476 Central Park West, New York City.

MELVILLE, Marguerite, pianist; studied in Berlin under Mme. Jedliczka and later in Vienna under Professor Leschetitzky; gave an orchestral concert at Queen's Hall on 8 Nov., 1911, besides appearing at the Promenade Concerts on several occasions; she is well known on the continent, having played at Cracow, Lemberg, Warsaw, Stockholm, etc., etc. Miss Melville is one of the most distinguished of the teachers in Vienna who prepare pupils of Professor Leschetizky.

MENGELBERG, Willem, conductor; *b.* Utrecht, 28 Mar., 1871; *s.* of Frederick Willem Mengelberg, a well-known authority on Gothic Architecture; began his musical studies at the Utrecht School of Music and continued them under Wüllner and Jensen at the Cologne Conservatoire. In 1892 he was appointed Director of Music at Lucerne, thereby giving up his original idea of becoming a solo pianist; in 1895 he was appointed conductor of the Concertgebouw at Amsterdam, the position he still holds; is also the conductor of the Toonkunst Concerts of Amsterdam and of the Museum and St. Cecilia Concerts of Frankfort-on-Maine, besides appearing every year in Italy and Russia. He first visited England in 1903 and has since appeared at many leading orchestral concerts, notably those of the Philharmonic Society; he conducted at the Albert Hall on the occasion of the "Titanic" Concert in 1912. *Address:* Amsterdam.

MEREDITH, Nora (family name Meredith-Jones), soprano; *b.* Manchester, 1881; niece of the late Bishop Lloyd, of Bangor, and of Dr. Emrys-Jones, J.P., oculist, of Manchester; *e.* at Manchester and in Switzerland; studied singing with Madame Blanche Marchesi; first appeared at Bechstein Hall, June, 1901; her principal engagements include Queen's Hall Promenade Concerts; Hallé Concerts, Manchester; Hull Philharmonic; National Welsh Eisteddfod; Clara Butt Concert, Doncaster; has given recitals in London, Liverpool and Manchester each season. *Recreations:* Literature and walking. *Address:* 14 Porchester Gardens, Bayswater, W.

MESSAGER, André Charles Prosper; *b.* Montlucon, France, 30 Dec., 1853; *e.* Paris under Saint-Saëns. His first composition appeared in 1883. Since then has composed many charming light operas, notably the "Basoche," "Madame Chrysanthème," "Mirette," Savoy Theatre, London, 1894; "Les Petites Michus," "Véronique," "Fortunis," and "Les Deux Pigeons" (ballet). "Les Petites Michus" and "Véronique" were transferred to the London stage with great success. Mons. Messager has been conductor of Paris Opéra Comique, and Director of the Royal Opera, Covent Garden, and he is now filling the same position at the Grand Opéra, Paris. *Address:* Grand Opéra, Paris.

METCALFE, Smallwood, vocalist and teacher of singing; *b.* Kendal, Westmoreland, in 1868; *s.* of John Sykes Metcalfe; *e.* at Friends' School, Kendal, and prepared for the musical profession by William Smallwood, at Kendal, and later at the R.C.M.; made his *début* in "Figaro" at the Royalty Theatre, London, in 1892, and has since been heard at numerous concerts of importance, notably at the Queen's Hall Promenades in 1904-5-6. For fifteen years he directed a choir at Eastbourne, and gave concerts known as the Smallwood Metcalfe Concerts; Sir Henry Wood being present at one of these, at once appointed Mr. Smallwood Metcalfe as chorus-master for Queen's Hall, Nottingham, and Wolverhampton. He organised and trained a choir of a thousand voices for the opening of the White City, from which he formed later the "Smallwood Metcalfe Choir" (unaccompanied), which (under his direction) has given subscription concerts in London for the past five years. *Recreations:* Golf, cricket, tennis, and billiards. *Clubs:* Devonshire, Eastbourne; and Denham Golf. *Address:* 22 Manor House, Marylebone, W. *Telephone:* 717 Paddington.

MILES, R. E., basso-cantante and teacher; *b.* at Rochester, Kent, 24 May, 1857; *s.* of William Miles, a famous lay-clerk and Dean's verger of Rochester Cathedral, immortalised by Dickens as "Mr. Tope" in "Edwin Drood"; *e.* at the Cathedral Choir School, and at the R.A.M. under Randegger, E. Morton and Dr. Steggall; took bronze and silver medals for singing (1879-1880), and was elected A.R.A.M.; made his *début* in Rochester in 1875 as "Elijah" in Mendelssohn's oratorio; choirmaster at St. Mark's, Lewisham, 1881-1897; professor of singing at the R.A.M., 1886, resigned 1899; appointed professor of singing at the G.S.M. in 1896; Assistant Vicar Choral of St. Paul's Cathedral, 1886, and Vicar Choral, 1910; sang at the Jubilee Service in 1887, at Diamond Jubilee in 1897, and Coronation Services at Westminster in 1902 and 1911. Has published numerous songs, among them are: "The Language of the Heart," "The Voyager," and "Maytime." *Address:* St. Paul's Cathedral, E.C.

MILLAR, A. H., musical critic; *b.* Glasgow, 25 Nov., 1847; studied music at Andersonian University, Glasgow; graduated LL.D.; appointed chief librarian, 1908; has custody of valuable Wighton Collection of Music in Dundee. Holds certificates in theory and history of music from John Hullah and in composition from Sir G. Macfarren. Musical critic of *Dundee Advertiser* from 1886 to 1908. *Address:* Rosslyn House, Dundee.

MILLAR, Webster, tenor; *b.* Manchester, 1874; *s.* of William Millar, traveller, and grandson of Charles Thompson, J.P., one of the founders of the United Kingdom Alliance; *m.* Evelyn Morland Burley, of Morland, Westmoreland, 1896; previously occupied as auditor and statistician; received his musical education at the Royal Manchester College of Music, winning gold medal as best student of the year, and being elected an Associate; studied opera with Monsieur Victor Maurel; first appeared at Richter Concert, Manchester, 1901, singing the solo tenor music in Bach's Mass in B minor; his engagements include the Westmoreland Festival, Norwich Festival, Morecambe Festival, Hallé Concerts, Sheffield Festival, Liverpool Philharmonic, Promenade Concerts, Queen's Hall, and all principal concerts in London and the provinces. Engaged in principal tenor parts for Mr. George Edwards at Daly's Theatre since 1910. *Address:* 4 Springfield Road, St. John's Wood, N.W.

MILLER, Edith J., contralto; *b.* at Portage la Prairie, near Winnipeg, Canada; *e.* at Presbyterian Ladies' College, Toronto; prepared for the musical profession under Signor d'Auria at the Toronto Conservatoire of Music, carrying off gold medal and scholarship; afterwards under Alberto Randegger in London, and Madame Mathilde Marchesi in Paris. She also received much valuable help in preparation from Sir Henry Wood. Returning to Toronto she gave her first professional concert at the Massey Hall, Toronto. Shortly afterwards she was offered and accepted the position of solo contralto in the choir of St. Bartholomew (known as the Vanderbilt) Church in New York, subsequently going to the Tomkins Avenue Church (the largest Congregational church in the world) in the same capacity. She gave her first public concert in this country in Nov., 1905, under the patronage of the present King and Queen, then Prince and Princess of Wales, Lord and Lady Minto, Lord and Lady Aberdeen, etc. Since then she has sung at most of the leading provincial towns of the United Kingdom, and given recitals in London. In the summer of 1911 she went to Paris to prepare for grand opera with M. Jean de Reszke, and will probably make her operatic *début* in 1913. Favourite *rôles:* Carmen, Dalila, Charlotte (in "Werther"), and Amneris (in "Aïda"). *Agent:* E. L. Robinson, Wigmore Street, London, W.

MILLS, Robert Watkin, bass-bari tone; *b.* Painswick, Gloucestershire; *e.* Public Grammar School, Painswick, Gloucestershire; began his musical training under Dr. Samuel Sebastian Wesley, organist of Gloucester Cathedral; later came to London to study under Edwin Holland, afterwards placing himself under Signor Blasco in Milan. Has appeared at all the leading concerts and festivals in England, gaining particular distinction in oratorio work. *Recreation:* Golf. *Club:* Savage. *Address:* Holmecôte, Shoreham Beach, Sussex.

MIRANDA, Mme. Lalla, Soprano, *b.* at Melbourne, Australia; at the age of eighteen she went to Paris, and became a pupil of Mlle. de Garetti, with whom she remained two and a half years; made her operatic *début,* in 1899, at the historic Théâtre Monnaie, Brussels. Two years later she was heard at Covent Garden, having meanwhile sung at the Grand Opera at Nice. In 1908 and 1910 she again appeared at Covent Garden. *Address:* c/o Covent Garden Opera House.

MITTON, Whitworth, tenor; studied at the R.A.M. and privately under William Shakespeare; has appeared at most of the leading London and provincial concerts, including the Queen's Hall Ballad Concerts, the Patti concerts at the Albert Hall, the leading musical festivals, and the Harrison Concerts on tour, etc., besides singing the chief tenor *rôles* in "Carmen," "Cavalleria Rusticana," "Faust," and other operas.

MOFFAT, Alfred, composer, musical director and arranger; *b.* Edinburgh, 4 Dec., 1866; his mother was a

contralto singer, daughter of John Knott, singer and organist of West Church, Aberdeen; *e.* at Collegiate School, Edinburgh; studied five years with Ludwig Bussler in Berlin from 1884; resided ten years in Berlin, working for German publishing firms; his first composition was a piano quartet in C Minor, performed 15 Nov., 1886, at a concert given in Berlin by Johannes Doebber, conductor of the Royal Opera House, Hanover. Alfred Moffat, whose compositions are very numerous, is one of the few British musicians who has been regularly employed by German firms. His ten years in Germany gave him much experience in this respect. *Recreations:* Collecting old music books and seventeenth and eighteenth century violin music, of which he has a good collection. *Clubs:* member of the Royal Society of Musicians and the Tonal Art Society. *Address:* 132B Elgin Avenue, W. *Telephone:* 4470 P.O. Hampstead.

MOISSEIWITSCH, Benno, pianist; *b.* Odessa, 22 Feb., 1890; *s.* of David Leon and his wife Esther Miropolsky; began his education at the Imperial Musical Academy, Odessa, under Professor D. D. Klimoff, winning the Rubinstein Stipendiary Prize at the age of nine, and later went to Vienna to study under Leschetitzky; made his *début* at the Town Hall, Reading, 1 Oct., 1908, in works by Bach, Schumann, Liszt, etc.; first appeared in London at the Queen's Hall, Nov., 1909. Has since given over forty pianoforte recitals, and has appeared at many leading symphony concerts including those of the London Symphony Orchestra with Arthur Nikisch and Sir Edward Elgar, New Symphony Orchestra with Landon Ronald, the Scottish Orchestra, Wiesbaden Kurorchestra, etc. *Recreations:* Physical culture, wrestling, billiards, chess, and "solving problems of Arnold Schönberg." *Address*: c/o Daniel Mayer, Chatham House, George Street, Hanover Square, W. *Telephone:* 9320 London Wall.

MONCKTON, Lionel, musical composer and critic; *b.* London, 1862; *e. s.* of the late Sir John Monckton, Town Clerk of the City of London, and of Lady Monckton, retired actress; *e.* Charterhouse School, and at Oxford; *m.* Gertie Millar; was a prominent amateur actor at Oxford, where he was associated with the Philo-Thespian Club and the O.U.D.S.; his first compositions were heard in public at the Gaiety and other theatres under the management of George Edwardes, and he contributed many popular songs to "Cinder-Ellen up-too-late," "The Shop Girl," "Claude Duval," "The Geisha," "The Greek Slave," "San Toy," "The Cingalee," etc.; he was part composer of "The Toreador," 1901; "The Orchid," 1903; "The Spring Chicken," 1905; "The New Aladdin," 1906; "The Girls of Gottenberg," 1907; "Our Miss Gibbs," 1909; "The Arcadians," 1909; "The Mousmé," 1911; he was the sole composer of "The Quaker Girl," 1910. *Recreation:* Motoring. *Address:* 69 Russell Square, W.C. *Telephone:* 9235 Central. *Clubs:* Conservative, Eccentric, Green Room.

MONK, Mark James, organist and composer; *e.* at York Minster, graduated Mus.Bac. (Oxon) 1878, Mus. Doc. (Oxon) 1888, and F.R.C.O.; was for some time time Assistant Organist of York Minster and in 1890 was appointed Organist and Choir Master of Truro Cathedral, a position he still holds; was conductor of Truro Philharmonic Society from 1890 to 1897; has composed organ pieces, songs, services, anthems, etc. *Address:* Pendrea, Truro.

MONTEM-SMITH, Bessie (*née* Stroud), teacher of singing; *b.* in South London, the daughter of Mr. Henry Charles Stroud, a bass singer, known professionally as Chaplin Henry, for many years principal bass at the Foundling Hospital; *e.* at Boulogne-sur-Mer and Maida Vale College. In 1879 married the late Mr. Montem-Smith, a well-known tenor, member of the choir of His Majesty's Chapels Royal and Westminster Abbey, professor at the R.A.M. and the G.S.M.; studied with William Sudlow of Liverpool, and later with Charles Lunn, and

her husband. Madam Montem-Smith was in early life trained as a pianiste, but eventually became a soprano singer in oratorio and on concert platforms until her marriage. On her husband's death in 1891 she was appointed professor at G.S.M. Is an Associate of the Philharmonic Society and member of the I.S.M. *Address:* Guildhall School of Music, E.C.

MONTEITH, Zippora, soprano and teacher of singing; *b.* Philadelphia, U.S.A.; *d.* of James Monteith, solicitor, and his wife, Elizabeth Dinsmore; sister of Benjamin Monteith, organist and conductor; *m.* Percy Fischel, 1893; displayed musical taste at an early age; first appeared in New York at the age of ten, singing "Casta Diva" from "Norma"; was principal soprano at Grace Church, the Dutch Reformed and other leading churches of Brooklyn and New York; has sung with leading societies in the United States and the United Kingdom, including the Royal Choral Society, the Liverpool Philharmonic, Worcester Festival (U.S.A.), Cheltenham, Gloucester and Exeter Festivals, etc. Soon after her marriage she made a tour of the Pacific Coast, giving chamber concerts and popular concerts at Victoria, Vancouver; Westminster, British Columbia. Is now chiefly occupied in teaching. *Agent:* N. Vert, Ltd., 6 Cork Street, W.

MOODY, Fanny, operatic soprano; *b.* in Redruth, where her father, Mr. J. Hawke Moody, was an enthusiastic amateur musician. She was one of a family of thirteen, and several of her sisters (and one, at least, of her brothers) have distinguished themselves as vocalists or instrumentalists, including Lily, who is leading contralto in the Moody-Manners Opera Company, and Hilda, who has created important *rôles* in light opera under Mr. George Edwardes. As a child she was trained by her sister, and by Mr. M. H. Frost; was sent to London in 1881, and placed under the tuition of Madame Sainton Dolby. Four years later she made her first appearance as a professional vocalist at a concert given by the late Mr. Sainton, singing the principal soprano music in a cantata which had been composed by Madame Dolby. Her success was considerable, and from that time she mainly devoted herself to concert singing. She was introduced by Lady Morell Mackenzie to the late Carl Rosa, who offered her a three-years' engagement, and she made her *début* in opera at Liverpool in 1887 as Arline in "The Bohemian Girl." She made her first appearance on the operatic stage in London as Michaela in "Carmen," achieving instantaneous success. She next essayed the part of the heroine in "Mignon," said to be her favourite *rôle*, and one which she has played with enormous success all over the United Kingdom. She continued to add most of the leading soprano *rôles* in English opera to her extensive *répertoire*, until in 1890 she sang the part of Marguerite in "Faust" under the bâton of Signor Lago at Covent Garden, and secured the unanimous and enthusiastic approval both of critics and public. Her operatic *répertoire* was still further extended, and embraced Alice in "Robert le Diable" and the principal female *rôles* in "La Juive," "I Puritani," "Masaniello," "Il Nozze di Figaro," and "L'Etoile du Nord." She has since appeared in many of the leading Wagnerian *rôles*, including Elsa in "Lohengrin," Elisabeth in "Tannhäuser," Senta in "The Flying Dutchman" and Isolde in "Tristan," also the principal soprano part in Tschaikovsky's "Eugene Onégin," her *répertoire* including about fifty operas in all. In 1890 she was married to Mr. Southcote Mansergh, professionally known as Mr. Charles Manners (*q.v.*). For some time after this Mr. and Mrs. Manners continued as leading members at Drury Lane and Covent Garden under the late Sir Augustus Harris, until in 1894 they formed their own organisation, which commenced as a concert party, giving costume recitals of opera, and is now one of the leading operatic companies of the country. In 1896-7 they toured in Canada and South Africa. *Address:* The Hyde, Hendon, Middlesex.

MOODY, Hilda (Mrs. J. A. E. Malone), vocalist and actress; *b.*

Redruth, Cornwall; *d.* of James Hawke Moody, photographer, of that town; sister of Madame Fanny Moody; *e.* at Girls' High School, Redruth; *m.* J. A. E. Malone, manager at Daly's Theatre; joined D'Oyly Carte's Company and appeared as Lisa in "The Grand Duke," 1897; was next offered by George Edwardes the part of O Mimosa San in "The Geisha" on tour; her first important engagement in London was with George Edwardes, at Daly's, as Antonia in "Greek Slave"; at Prince of Wales's in "Three Little Maids," etc., etc.

MOORE, Bertha, soprano, teacher of singing, lecturer, and authoress; *b.* Brighton, 10 Jan., 1862; *d.* of Edward Henry Moore, county analyst, Sussex; sister of Decima, Eva, and Jessie Moore, well known in the dramatic and musical professions; studied at the R.A.M., under Dr. W. H. Cummings, and afterwards had lessons from Madame Florence Lancia, the well-known soprano; she sang in London and all the principal cities in the provinces with considerable success, notably in a performance of "Elijah" at the St. James's Hall on 28 May, 1885; she also sang at the Crystal Palace Concerts and appeared at Kuhe's Annual Brighton Festival, and at the Monday Popular Concerts in 1891; of late she has lectured in the provinces on "Sir Arthur Sullivan and his Music," "Three Centuries of English Song," and "Song and Story," "Our National Songs," and many other lectures, all of which are enhanced by vocal illustrations. Has written several short plays, some of which have been successfully produced. In 1888 she was married to Frank Huth, son of Edward Huth, J.P., Huddersfield. *Recreation:* Golf. *Address:* 29 Clarendon Road, Holland Park, W. *Telephone:* 1915 Park.

MOORE, Decima, actress and vocalist; *b.* at Brighton; *d.* of the late Edward Henry Moore, sister of Eva and Bertha Moore; *e.* Boswell House College, Brighton; *m.* Major F. G. Guggisberg, R.E., C.M.G., F.R.G.S., Director of Surveys, Gold Coast and Southern Nigeria; winner of Victoria Scholarship for Singing, at Blackheath Conservatoire of Music; made her first appearance on the stage, 7 Dec., 1889, as Casilda in "The Gondoliers" at the Savoy; she has also played leading parts in numerous London successes; has toured through Australia, America, and South Africa; on her return from a stay on the Gold Coast with her husband, was engaged for a starring tour in "All of a Sudden Peggy," "Mrs. Dot," "Lady Frederick," etc.; appeared at Windsor Castle by command of Queen Victoria; is also a favourite concert singer, and has sung at the Albert Hall, St. James's Hall, etc.; she accompanied her husband to West Africa in 1905 and 1911-1912, travelling many miles inland where a white woman had never been before. Author (in conjunction with her husband) of the book "We Two in West Africa," and various articles. *Recreations:* Riding, driving, and golfing. *Clubs:* Ladies' Army and Navy and International Woman's Franchise. *Address:* 132 Clarence Gate Gardens, N.W.

MOORE, Graham Ponsonby, professor of pianoforte at the R.C.M.; *b.* at Ballarat, Australia, 14 Apr., 1859. Received his musical training at Berlin, under Kullak and Scharwenka, etc. Has published numerous compositions in England and Germany. *Address:* R.C.M., South Kensington.

MOORE, H. G., assistant stage manager of the Royal Opera, Covent Garden; *b.* in Poictiers; *e.* at the Lycée and later at the University of that town, with the object of entering upon a scholastic career. This intention, however, he soon abandoned in favour of stage work, which he found a great deal more interesting and absorbing. He has now occupied his present onerous position at the Royal Opera House for several years. *Address:* c/o Covent Garden Opera House.

MORGAN, Robert Orlando, pianist and composer; *b.* Manchester, 16

Mar., 1865; studied at the G.S.M., under Prout, Barnett, Henry Gadsby, and Dr. Warwick Jordan. Gained the Merchant Taylors' Scholarship and the Webster Prize. First appeared, as a solo pianist in 1878. Appointed professor of pianoforte, harmony and composition at G.S.M. in 1887. At the Grand Concours International de Composition Musicale, Brussels, 1894, was awarded first prize and gold medal. Works: Two cantatas for female voices, "Zitella" and "The Legend of Eloisa"; Church cantata, "The Crown of Thorns"; song cycle, "In Fairyland"; two sonatas for violin and piano, sonata for piano, "Modern School of Pianoforte Technique" (six books); comic opera, "Two Merry Monarchs" produced at the Savoy Theatre, London, March, 1910; several theoretical works, and about one hundred and sixty published songs, piano pieces, part-songs, etc. Favourite occupation: composition. *Address:* G.S.M.

MORETTI, Giulio, bass vocalist and teacher; *b.* Rome, 1850; studied music with the Cavaliere Salesi, and singing with the Maestri Tomassoni and Cappelloni, both Cantors at St. Peter's. Sang during three years as principal bass at the first theatres in Italy and South America, and then established himself in Milan as professor of singing, afterwards acting for two years as accompanist to the celebrated Lamperti. For thirty-one years he followed his profession in Milan, bringing before the public as his pupils De-Negri, D'Avanzo, Ronconi, Parboni, Vaselli Beltrami, Zenatello, Caffetto and other renowned artistes. In the year 1902 he came to London, and was appointed professor of singing at the R.A.M., but has now returned to Italy. Is Hon. R.A.M. *Address:* 27 Via Leopardi, Milan.

MORLEY, J. George, harp maker; *s.* of George Morley, a harp dealer in the City of London early in the nineteenth century. Mr. J. Geo. Morley worked in Paris and London with Erard for many years, at the time of the Franco-Prussian War, and when Erard closed his large factories at Kensington in 1890, Mr. Morley set up a workshop for the repair of harps, and about 5,000 instruments passed through these shops; in 1901 he took a larger factory in Walham Green and started making the "Colossal Orchestral Harps," 250 of which are now in use all over the world, notably at the Wagner Theater (Bayreuth), Covent Garden Opera, etc. In addition to building the largest harp in the world, Mr. Morley makes the smallest baby-grand piano, and is a manufacturer of, and an authority on, spinets and harpsichords; *m.* Cecilia Prætorius, harpist; is a Fellow of the Philharmonic Society. *Address:* 6 Sussex Place, South Kensington, S.W. *Telephone:* 819 Western.

MORROW, Walter, trumpet player and teacher; *b.* 15 June, 1850; *e.* at Liverpool and at the R.A.M. under Thomas Harper (trumpet) and Stephen Kemp (piano). Made his first appearance at the Royal Albert Hall in 1873 with Madame Lemmens-Sherrington in Handel's "Let the Bright Seraphim"; has been a member of the Royal Choral Society for over thirty-four years and the Philharmonic more than twenty years, besides playing at many provincial musical festivals; is a professor of the trumpet at the G.S.M. and the R.C.M.; developed a special trumpet for the high 1st trumpet parts in the works of Bach, Handel and Purcell; appointed collector for Royal Society of Musicians 1903. Mr. Morrow married Miss S. J. Lloyd in 1872. *Address:* 4 Strathearn Road, Wimbledon, S.W. *Telephone:* 388 Wimbledon.

MOSCHELES, Felix, artist and author; *b.* London, 8 Feb., 1833; *s.* of the late Ignaz Moscheles, composer and godson of Felix Mendelssohn; *e.* London, Leipzig, and Paris; translated and published "Felix Mendelssohn's Letters to Ignaz and Charlotte Moscheles" and other works, notably "Fragments of an Autobiography," introducing some personal recollections of eminent musicians. As president of the International Arbitration and Peace Association,

has largely contributed to the literature of international relations. Among his portraits of musicians are those of Rubinstein, Sarasate, Mischa Elman, Gounod, and Ignaz Moscheles. *Recreation :* lecturing on Art, Pacifism, and Esperanto. *Club :* National Liberal. *Telephone :* 1051, Western. *Address :* 80 Elm Park Road, S.W.

MOSS, Katie, soprano vocalist and composer ; *d.* of Theo. Moss, vocalist, and his wife, Rhoda E. Barkley, A.R.A.M., pianist and vocalist ; *e.* at High School, Notting Hill ; studied at R.A.M. under Randegger (singing), Sauret (violin), William Farren (elocution), Corder and Prout (composition), and Webb (piano) ; first appeared, when eight years of age, at a concert at Bayswater as violinist and reciter. Her principal engagements include the Norwich Festival, 1902 ; concerts at Queen's Hall ; St. Paul's Cathedral (" Hymn of Praise ") ; People's Palace and other principal concert halls ; gave a very successful recital at Bechstein Hall, 2 Feb., 1905 ; has just finished a very successful tour with Messrs. Moss & Stoll. Her song, " The Floral Dance " (Chappell) is at the present time (1913) having a great popular success. On tour she frequently appears under the name of " Ella Barkley." *Recreations :* Reading and country walks. *Clubs :* Musical Union, R.A.M. *Address :* c/o Albion Concert Bureau, 52 New Bond Street, W.

MOSSEL, Max, violinist and teacher ; *b.* Rotterdam, 25 July, 1871 ; *s.* of Hendrik Mossel ; *e.* at High School and Gymnasium, Rotterdam ; studied under Professor Herman Csillag, Arthur Rösel, Willy Hess, and Sarasate ; made his *début* in Oct., 1876, at the Bommel (Holland) Orchestral Society's Concert, and first appeared in England at the Crystal Palace Saturday Concerts on 5 July, 1892 ; has made numerous tours through the United Kingdom, Holland, Belgium, Germany, Spain, America, and Dutch East Indies ; is at present director of the Max Mossel Drawing-room Concerts, Promenade Orchestral Concerts (Birmingham), and leader of the Max Mossel String Quartette, also a professor at the Birmingham and Midland School of Music and the G.S.M. *Recreations :* Photography and billiards. *Clubs :* German Athenæum London, Clef Club and Garrick Club, Birmingham. *Address :* Grand Hotel, Birmingham.

MOTTERWAY, Alice, soprano ; *b.* Ireland, 1879 ; *d.* of William Frankis Motterway ; is descended from an old Huguenot family ; *e.* at Brighton and London, received her musical training at the G.S.M. ; was for five years under Mr. Edward Wharton and then studied with Signor Panzani ; has sung at the London Ballad Concerts, Queen's Hall Promenade Concerts, Albert Hall, and at most of the leading London and provincial concerts. Her *métier* is oratorio. *Address :* 89 Windsor Road, Forest Gate, Essex. *Telephone :* 279 Stratford.

MÜKLE, Lilian, instrumentalist ; *b.* London ; *d.* of Leopold Mükle, orchestrion maker ; sister of May Mükle, 'cellist ; *e.* at Taunton ; received instruction at the G.S.M., her teachers being Mr. Morrow for the trumpet, and Mr. Hollander for the violin. *Address :* 73 Brondesbury Villa, Kilburn. *Telephone :* 3196 Paddington.

MÜKLE, May, violoncellist ; *b.* London, 14 May, 1880 ; *d.* of Leopold Mükle, orchestrion maker, and sister of Anne Mükle ; *e.* at Taunton. Her first master was Mr. J. E. Hamilton, and she afterwards studied with Signor Pezze at the R.A.M. ; made her first appearance in public at the age of ten, and gave her first recital in London in 1907 ; has toured with Edward Lloyd in Australia, and in South Africa with Miss Maud Powell, has also made extensive tours in Canada and the United States, and has appeared all over the British Isles with many different concert parties ; appeared at the Bournemouth Symphony Concerts, Belfast Philharmonic Society, Cardiff Orchestral Society, Hereford Festival, and most of the principal London concerts, and has given recitals all over the

Continent. Her favourite professional occupation is taking part in chamber music. Is a member of a large musical family, four of her sisters being in the profession. She was made Associate of the R.A.M. in 1900. Is the 'cellist in the Langley-Mükle Quartette. Is a member of the Society of Women Musicians, and the New Chamber Music Club. *Address:* 11A Porchester Gardens, Bayswater, W. *Telephone:* 1509 Park.

MULLEN, Adelaide, soprano, teacher of singing and composer; *b.* in Dublin; *d.* of Benjamin Mullen, senior vicar-choral of St. Patrick and Christ Church Cathedrals, Dublin, and grand-daughter of the late well-known Irish editor and man of letters, "Johnny" King; *m.* Henry Beaumont, the well-known tenor; in 1888 studied singing at the Alexandra College, Dublin, and with the late J. B. Welch; first appeared as an amateur at a concert of the Dublin University Choral Society, under the late Sir Robert Stewart; in 1882 she took part in a State Concert at the inauguration of the National Exhibition, Dublin; decided to adopt singing as a profession, and gave her first concert in Dublin in 1883; she has toured on three occasions in the United States, and sung at concerts in Edinburgh, Glasgow, and at the Crystal Palace and leading London concert halls; she has also appeared in opera with the Burns-Crotty Opera Company. Under the *nom-de-plume* of "Wilton King," Miss Mullen has composed numerous songs, amongst others "Avourneen," "The Dear Isle of Green," "The Rose will Blow," "Your dear Heart," and "Summer in my Heart," etc. *Address:* 11 Warwick Avenue, Maida Vale, W.

MÜLLER, Georg, violinist; *b.* Limburg (Nassau), Germany, 24 Dec., 1861; educated at Cologne and Royal Academy, Berlin, under von Königstöwe and Joachim. Made his *début* in Cologne, 1873; was leader and soloist in Bilse orchestra, Berlin, and leader of London String Quartet; appeared as solo player at St. James's Hall, Bechstein Hall, Steinway Hall, Crystal Palace, etc. Played before the Emperor Frederick of Germany in 1882; professor at G.S.M. since 1900. Married Frl. M. Bister, of Crefeld, Germany, in 1886. *Address:* 10 Winterbrook Road, Herne Hill, S.E.

MUMMERY, Frank, teacher of pianoforte, pianist, and conductor; *b.* Margate, 24 Aug., 1875; *s.* of William Hughes Mummery. He began his musical studies at Ramsgate, under George Prior, Mus.Doc. Oxon, and afterwards continued them at the R.A.M. under Frederick Corder. Is Mus.Bac., Oxon, and A.R.A.M.; made his *début* as a pianist in Margate and first appeared in London in 1897; has since toured with Madame Melba as accompanist and has appeared in that *rôle* at the Albert Hall Patti Concerts; *repetiteur* to Mr. Thomas Beecham in his operatic ventures, and conductor at His Majesty's Theatre during the Beecham Season of Grand Opera; also Assistant Conductor on the Quinlan Opera Tour, 1911. Mr. Mummery succeeded Herr Gustav Ernest as Principal of the "Gustav Ernest" Conservatoire of Music, Sydenham, in 1909. His favourite *rôle* is that of a conductor, and his principal recreation cycling. *Address:* 80 West Hill, Sydenham, S.E. *Telephone:* 544 Sydenham.

MUTCH, Alys, vocalist; *b.* in Leicestershire; studied first with Signor Randegger at the R.C.M., and afterwards in Paris with Monsieur Bouhy and Jean de Reszke; made her *début* in opera at Covent Garden and has appeared frequently on the concert platform at leading London concerts. *Address:* c/o Covent Garden Opera.

MYLOTT, Eva, soprano; *b.* Moruya, South Coast, New South Wales; *d.* of Patrick Mylott, station owner, and his wife Mary; *e.* at the College of Conception, Sydney; prepared for musical profession in Sydney, and afterwards at Paris, under Madame Mathilde Marchesi, and in London under Madame Minna Fischer; first appeared at the Sydney Town Hall at Irish Festival in 1898; sang at the Marchesi Concert in Paris in 1903;

has since appeared at the London Ballad Concerts, Queen's Hall Promenades, and leading provincial concerts. Has also toured through Wales, and sung in oratorio in Scotland. *Recreations :* Riding, driving, tennis and golf. *Club :* The Austral. *Agents :* N. Vert, Ltd., and Miss Alice Joseph.

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NACHEZ, Tivadar, violinist ; *b.* Buda-Pesth, 1 May, 1859 ; *s.* of a well-known Hungarian soldier who greatly distinguished himself in the revolution of 1849. Began to learn the violin at the age of five, studying first under Professor Sabathiel, leader of the orchestra at the Royal Opera, Buda-Pesth. At the age of seven he made his first appearance in public at a charity concert, playing a violin concerto by Lipinski, and winning the approval of Liszt, who lived at the time at Buda-Pesth, and became afterwards President of the Royal Academy of Music there, and who subsequently invited him to play at his private *matinées* to his own accompaniments. During this time and up to the age of fourteen Nachez was being educated at the Catholic States Gymnasium at Buda-Pesth, with a view to adopting the law as a profession ; but winning a three years' Government scholarship he was able to secure the privilege of being trained by Joachim at Berlin, receiving at the same time lessons in harmony and orchestration from Professor Kiel. He subsequently went to Paris and completed his technical education under Léonard. At the age of sixteen he was invited to play at two of the Pasdeloup concerts. Dr. Richter invited Nachez to play at the foundation of the Bayreuth Theatre ; and in 1881 he played for the first time in Germany at a concert given by the Philharmonic Society of Hamburg. He then undertook a tour through Germany, Holland and Switzerland, and on 9 Apr., 1881, made his first appearance in England at the Crystal Palace Concerts under Sir August Manns ; later came performances in Manchester (Charles Hallé's Gentlemen's Concerts) and Birmingham (Harrison's Concert), followed by an extensive continental tour ; 4 March, 1886, his first appearance at the London Philharmonic Society (Mosgkowski's Violin Concerto, first time in England) ; created at the 1896 Norwich Festival, Frederic Cliffe's Violin Concerto, subsequently repeated the same at the London Philharmonic Concert, 2 Apr., 1897. He has composed a large number of pieces for the violin and orchestra, among them two Violin Concertos, the second of which Op. 36, was played by him for the first time at the London Philharmonic Concert, 17 April, 1907, and later repeated at Landon Ronald's New Symphony Orchestra Concerts, 27 Jan., 1910 ; also overtures, a Requiem Mass, and several songs ; he has been the recipient of numerous Orders, and frequently played by command before the late Queen Victoria, the late King Edward, and Queen Alexandra. *Agent :* Ibbs & Tiller, 19 Hanover Square, W.

NAVAL, Franz, tenor ; *b.* Laibach, Bohemia, 20 Oct., 1865. In 1888 he received his first engagement at the opera in Frankfort, subsequently sang at the Royal Opera, Berlin, and in Vienna ; has since played in most of the capitals of Europe. His principal *rôles* are Hoffman in "Les Contes d'Hoffman," Faust, Roméo, Wilhelm Meister and Rudolph in "La Bohéme."

NEEDHAM, Alicia Adelaide, composer, pianist, vocalist and lecturer ; *b.* at Oldcastle, County Meath, Ireland ; *d.* of the late J. W. Montgomery of Downpatrick ; *e.* at Victoria College, Londonderry. Studied at the R.A.M. under Mr. Arthur O'Leary (pianoforte), and under Professors Prout and Davenport (harmony) ; is A.R.A.M., A.R.C.M., and L.R.A.M. ; she returned to the Academy, after her marriage to Dr. Needham, for a three years' course which obtained for her the Associateship. She was winner for six consecutive years of the prize for the best

original songs at the Irish Musical Festival, also winner of the £100 prize for the best song in celebration of the Coronation of King Edward in 1902. Has published over 600 songs, duets, quartets, piano pieces, etc. Among her most popular compositions are "Who Carries the Gun," "Husheen," "The Fairy's Lullaby," Irish Song-Cycle, "A Bunch of Shamrocks," Army and Navy Song-Cycle (1912), etc. Also numerous piano-solos, duets, quartettes, Church service, and hymns. She is an honorary member of the Irish Literary Society and an Associate of the Philharmonic Society. Her recreations should alone keep her busy, for they include riding, driving, cycling, the study of languages and Irish antiquities, travelling, rifle-shooting, and photography. *Address:* Clapham Park, S.W

NERVIL, Lydia, soprano; received musical education in Paris, where she first appeared, creating the soprano *rôle* in the oratorio "La Terre Promise," specially written for her by Massenet, 15 Mar., 1900, and afterwards at the Massenet festival at Tournai, Belgium; sang in various operatic *rôles* at the Opéra Comique, Paris; made her *début* in London, at the Royal Philharmonic Concerts, in 1901, also singing for the same Society on several occasions since. Appeared with the Glasgow and Edinburgh Orchestral Societies, the Liverpool and Belfast Philharmonic Societies, and at Cardiff, Birmingham, Manchester and Leeds, and has sung at the Queen's Hall and other leading London concerts. She sung the part of Woglinde with the Lamoureux Orchestra at the first performance of Wagner's "Rheingold" in its entirety in Paris.

NEWBURY, Philip, tenor; *b.* St. Heliers, Jersey; *s.* of Philip James Newbury, manufacturer, and his wife Charlotte De Ste. Croix; married, 1888, to Emily Spader, professionally known as Madame Emily Spada, a well-known soprano vocalist; has studied the piano and organ with Arthur Towsey, of Dunedin, and singing with Randegger, Fred Walker, G. N. Tibbetts, W. Shakespeare, and Signor Giraldoni, of Milan; first appeared at the Crystal Palace, under the late Sir August Manns, as principal tenor, in Wagner's "Flying Dutchman," 1891; has appeared with the principal choral societies of Great Britain, making his first appearance with the Royal Choral Society in 1894; was then engaged with Madame Spada for forty concerts in Australia; stayed there for some time and conducted concerts in the principal colonial cities, arranged festivals in Dunedin, Christchurch, and Brisbane; has altogether given about 2,000 concerts in Australia; his final season of concerts in the Sydney Town Hall extended over sixteen months. *Recreations:* Swimming, bowls and tennis. *Club:* The Yorick, Melbourne. *Agents:* Messrs. Ibbs and Tillett, 19 Hanover Square, W.

NEWTH, Robert Boulcott, tenor and teacher; *b.* Worcester, 10 Sept., 1858; his father, Mr. Charles Whittard Newth, being engaged in commerce; *e.* College School, Worcester, and began his musical career, in 1867, as chorister in Worcester Cathedral, being articled seven years later to Dr. William Done, the organist; was appointed organist and choir-master at St. Paul's, Worcester, when seventeen years of age, afterwards at St. Stephen's, Barbourne, Worcester; in 1880 was engaged as assistant to Dr. W. H. Monk, King's College, London; studied singing under J. B. Welch at G.S.M., and in 1882 was appointed sub-professor, and two years later professor at same institution; also appointed professor of singing at Royal Normal College, Upper Norwood, Christmas, 1896, in succession to Dr. W. H. Cummings; has sung at Brighton Sacred Harmonic Society, Dublin Musical Society (1883), Gloucester Festival (1883), Worcester Festival (1884), Sacred Harmonic Society, and principal London concerts. *Address:* 16 Queen's Road, Beckenham, and Guildhall School of Music.

NEWTON, Ernest, composer; *b.* Llandudno; *s.* of Rev. T. Newton, M.A., LL.D., late Vicar of Barnstaple;

e. at Friars' School, Bangor, Monmouth Grammar School, and St. Catherine's College, Cambridge, where he graduated M.A.; studied music under Sir George Elvey, Mus.Doc., Mr. Oscar Beringer, and Professor Ebenezer Prout; is the composer of many popular songs, including "Ailsa Mine," "Nita Gitana," "For Love of You," "Love's Echo," "Going to Kildare," "The Magic Month of May," etc. Director of the London School of Pianoforte Accompaniment, 139 New Bond Street, W. Organist of St. Thomas's Church, Portman Square, W. Song Editor: Novello & Co., London. *Address:* 51 Pembridge Villas, Notting Hill Gate, W.

NICHOLLS, Agnes, soprano; *b.* Cheltenham; *d.* of the late A. C. Nicholls, of Charlton Kings, Cheltenham, a director of public companies; *e.* at Bedford; *m.* Hamilton Harty, composer and pianist, 15 July, 1904; studied music at the R.C.M. from 1895 to 1900, holding a scholarship for that period; made her first appearance before the late Queen Victoria at Windsor Castle in a students' performance of Délibes' opera "Le Roi l'a dit"; she has for some time past been a favourite singer at the principal London and provincial concerts, and has also sung as principal soprano at the Hereford, Gloucester, Worcester, Sheffield, Leeds, Birmingham, Norwich, Lincoln, Peterborough, Bristol, Newcastle, and Handel Festivals; was especially engaged for the Cincinnati Festival (America), and has for many seasons been a leading member of the Royal Opera Company at Covent Garden, and has also achieved great successes in England, South Africa, and Australia with the Quinlan Opera Company. *Address:* 10 Grove End Road, St. John's Wood, N.W. *Telephone:* 3540 P.O. Hampstead.

NICHOLSON, Sydney Hugo, organist and composer; *e.* privately and at the R.C.M.; graduated Mus.Bac. (Oxon), 1902; principal appointments as organist, etc.: Barnet Parish Church, 1898, Lower Chapel, Eton College, 1903, Carlisle Cathedral, 1904; he is now organist and Choir Master at Manchester Cathedral; his compositions comprise an Evening Service in A flat, a choral ballad "Ivry," and "The Luck of Edenhall" (for female voices), etc. *Address:* The Cathedral, Manchester.

NICOL, Anderson, tenor; *b.* near Perth, Scotland; *e.* at Edinburgh; prepared for the musical profession in London by Alberto Randegger and Frank Barat, in Paris by Emile Wartel, and in Italy by Attilio Parelli and Raffaele Grani; his principal engagements include Opera and Symphony Concerts in Germany, opera in Italy, concerts at the Crystal Palace, Albert Hall, Queen's Hall, St. James's Hall, Liverpool Philharmonic Concerts, Belfast Philharmonic Society and Glasgow Choral Union; is a great favourite at the Scottish Concerts in the Albert Hall and Queen's Hall, as well as in the provinces; toured through South Africa in 1905 and Australasia, 1909-10. *Recreations:* Golf and mountaineering. *Address:* 58 Marlborough Mansions, West Hampstead, N.W.

NIECKS, Frederick, Mus.Doc., Reid Professor of Music and Dean of the Faculty of Music, Edinburgh University; *b.* 3 Feb., 1845, Düsseldorf; *m.* 1907, Christina, third *d.* of late Professor Sir John Struthers, M.D. Early education at Düsseldorf (private schools and teachers), later Leipzig University (philosophy, psychology, history, etc.); began musical studies at 6 years old; first public appearance when thirteen years old as solo violinist in De Bériot's B Minor Concerts, and from then regular member of theatre and symphony orchestra. Pupil of Langhans, Grunewald, Auer, and Tausch. In 1868 settled in Scotland, playing in (Sir A. C.) Mackenzie's quartet, then teaching and writing; 1891, appointed to Edinburgh Chair of Music; lectures on and teaches harmony, counterpoint, composition, history, form, etc., etc., and gives historical concerts. Chief publications: "A Concise Dictionary of Musical Terms," to which is prefixed an "Introduction to the Elements of

Music," 1884; "Chopin as a Man and Musician," 1888; "A History of Programme Music," "A Contribution to the History of Musical Expression," 1907; large contributor to musical magazines. Is a member of the Royal Institution, musical and educational, and other societies, etc. *Address:* University, Edinburgh, N.

NIELSEN, Alice, operatic vocalist; *b.* Nashville, Tenn., U.S.A.; made her *début* as a member of the Bostonians, a famous American society that was evolved from a church choir; the company subsequently split into the Boston Ideals and the Bostonians, the latter being under the part management of Henry Clay, who gave her her first real opportunity in 1897, in a comic opera called "The Serenade"; first appeared in London at Shaftesbury, in the comic opera "The Fortune Teller," 1901, in which she achieved a personal success, though the piece itself did not meet with public acceptance; she went to Italy, placing herself under the best masters, and in 1903 made her *début* at La Scala, Milan; coming to London in 1904 she was engaged at the Royal Opera, Covent Garden, in leading parts; appeared at the Waldorf with the San Carlo Company, 1905-6.

NIGHTINGALE, C. W., composer and musical director; *b.* Horsham, 1868; was a pupil of the late Henry Gadsby, and is a self-taught oboe player; was three years in the orchestra of the Royal Italian Operas and for one season with the Queen's Hall Orchestra; composer of "The Belle of Bohemia," which has toured the provinces three times, and of a new musical comedy, "Another Girl," accepted for production by John Hart, of Manchester, and two comic operas, "A.D. 5005" and "King Neptune"; also composed many songs, and some chamber music for wind instruments; was originator of the Century Concerts, in which he was greatly assisted by the late W. Y. Hurlstone. *Recreation:* Fishing. *Club:* Eccentric. *Address:* 41 Great Queen Street, London, W.C.

NIKISCH, Arthur, violinist and conductor; *b.* Szent Miklos, Hungary, 12 Oct., 1855; studied at Vienna Conservatorium 1st Capellmeister Leipzig Theatre, 1882-9, Conductor Boston Symphony Orch., 1889-93, Dir. Pesth Royal opera, 1893-5; Conductor Gewandhaus Concerts, Leipzig, 1895 to date; he was chosen by Wagner to assist in the inauguration of the Bayreuth Theatre and later was promoted from the orchestra of the Royal Opera at Vienna to help in the original production of "The Ring"; has frequently appeared before English audiences and has conducted most of our leading orchestras, his most recent London appearance as opera director being for the production of Mr. Holbrooke's opera, "The Children of Don," at the London Opera House. *Address:* Thomassins Strasse, 28III, Leipzig.

NILSSON, Christine (Comtesse de Casa Miranda), soprano vocalist; *b.* in Sweden, 20 Aug., 1843, *d.* of Jonas Nilsson; *e.* in Stockholm and afterwards in Paris; was twice married, first to the late August Rouzand in 1872, and in 1887 to the Comte de Casa Miranda, Chamberlain to the King of Spain, Secretary of State, etc.; made her *début* on 27 Oct., 1864, as Violetta in "La Traviata," at the Théâtre Lyrique, Paris, and was engaged at the Paris Opéra from 1868 to 1870. Made her first appearance in London in June, 1867; in America in 1870; Russia, 1872; and Vienna, 1873; revisiting America in 1874; she has sung the soprano *rôles* in most of the great operas, including "Don Giovanni," "Marta," "Lucia," "Hamlet," "Robert le Diable," "Les Huguenots," "Nozze de Figaro," "Mignon," "Talismano," "Gioconda" and "Faust," the part of Marguerite in Gounod's opera being her favourite. *Address:* 3 Rue Clément Marot, Paris.

NOBLE, Thomas Tertius, organist; *b.* Bath, 5 May, 1867; *s.* of Thomas Noble; *e.* privately at Colchester. Was prepared for the musical profession at the R.C.M., where he studied under Sir Walter Parratt, Sir Charles Stanford and Sir Frederick Bridge; *m.* Meriel Maude

Stubbs, eldest daughter of the Right Reverend C. W. Stubbs, D.D., late Bishop of Truro; appointed organist of All Saints', Colchester, 1881, his later appointments being organist of St. John's, Wilton Road, assistant organist of Trinity College, Cambridge, organist and master of the choir, Ely Cathedral, and organist of York Minster (which position he occupied until Dec., 1912). Mr. Tertius Noble is the composer of a number of anthems and services, besides pianoforte and violin solos, and orchestral music-cantata "Gloria Domini," music to the York Pageant in 1909, and a comic opera, "Killibegs," produced at York, Nov., 1911; in 1898 he founded the York Symphony Orchestra, of which he is the conductor, and he has earned the gratitude of York Music lovers by reviving the once famous York Festival after a lapse of seventy-five years; he was conductor of the York Musical Society until 1912, but he has recently (Dec., 1912) resigned his work in England and accepted the position of organist to a well-known church in New York, where he will now reside. *Clubs:* A.D.C. and C.U.M.C., Cambridge University.

NORDICA, Lilian, operatic soprano; *b.* Farmington, Maine, U.S.A.; *d.* of Edwin and Amanda Elvira Norton. Both parents were amateur musicians of distinction, her mother being a vocalist and her father a violinist. At the age of five years she commenced to learn the piano, her first instructor being her own father; when she was about twelve years old, she was placed under the instruction of Professor John O'Neill, at the New England Conservatoire at Boston. At the age of fifteen she was the soprano of the vocal quartet at Dr. Putnam's church at Boston, at a salary of £200 a year. Shortly after leaving the Conservatoire she made an extensive tour through America, singing principally with the Handel and Haydn Society and Theodore Thomas's Orchestra. At the age of eighteen she paid her first visit to London, appearing in conjunction with Gilmore's band at the Crystal Palace. She went to Milan and placed herself under San Giovanni, a celebrated trainer of the voice, and after three months' instruction from him she made her *début* at the Teatro Grande, Brescia, as Violetta in "La Traviata." She then went to Genoa, where she was received with warmth, adding to her *rôles* that of Marguerite in "Faust" and Alice in "Robert le Diable." Madame Nordica was next engaged to sing in the Russian capital, and in 1881 made her *début* at St. Petersburg in "Mignon." She sang at the Imperial Opera during the next five months, in the course of which, in addition to the operas named, she appeared in leading *rôles* in "Les Huguenots," "Le Prophéte," "L'Africaine," and "Un Ballo in "Maschera"; she returned to St. Petersburg the following year, adding "Nozze di Figaro" and "Don Giovanni" to her "*répertoire*. During her stay in St. Petersburg she was invited to the palace, the Czar Alexander II, presenting her with a handsome bracelet. She next visited Moscow and took part in a concert tour. During the whole of this period she kept up her study of vocal technique with her old Italian master. An offer came from Vancorbeil for her to sing at the Grand Opéra, Paris, and on 21 July, 1882, she appeared there in the *rôle* of Marguerite. She subsequently appeared as Ophélie in "Hamlet," having been prepared for the part by the composer, Ambroise Thomas. In Paris, too, she became acquainted with Gounod and Verdi, the former giving her the benefit of his counsel and instruction when she essayed the *rôle* of Marguerite, while the latter prepared her for that of Violetta in "La Traviata," in which she had already made her *début* at Brescia. She married Mr. Frederick Gower, of telephonic fame, and temporarily retired from the stage, but her husband lost his life eighteen months later while crossing the Channel in a balloon, and in Jan., 1885, she returned to the boards. She reappeared at the Opera House, Boston, after which she undertook a long tour in Italian Opera through Italy and America under Colonel Mapleson, returning to Covent Garden in 1886 as Violetta.

She next accepted an engagement under Sir Augustus Harris at Drury Lane, singing under his management for several seasons. In 1889 she went to America for the Patti tour, under Messrs. Abbey and Grau, travelling over 28,000 miles through the United States and South America. Returning to England she was selected by Sir Arthur Sullivan to sing the principal soprano part in " The Golden Legend," in consequence of Madame Albani being unable to do so almost at the last moment. She repeated the performance at various leading cities in England and on the Continent. Within recent years she has resided in America, appearing in grand opera at New York and other cities. She married *en secondes noces* Herr Dŏme, a well-known German vocalist and musician.

NOVELLO & CO., LTD., publishers; founded in 1811 by Vincent Novello; in 1834 he and his family removed to 69 Dean Street, which remained the publishing house of Novello until 1868, and it was from there that the first number of the *Musical Times* was issued on 1 June, 1844; the business was later carried on by Alfred Novello, who was the pioneer of the idea of publishing music at a reasonable price, by issuing a series of " cheap Classics," including the issue of Sphor's " Last Judgment," and Masses by Mozart and Haydn, etc.; in 1850 he established a New York house, and the business of that branch was in 1896 handed over to H. W. Gray & Co.; in 1857 Alfred Novello retired, and the management was left in the hands of Mr. Henry Littleton, who was made a partner in 1861, when the title of the firm became Novello & Co.; in 1867 Mr. Littleton became sole proprietor, and acquired the business of Ewer & Co.; the firm then became known as Novello, Ewer & Co., and removed to No. 1 Berners Street, where they remained until 1906, when they came to the present building in Wardour Street. Mr. Littleton retired in 1887, and was succeeded by his sons, Mr. Alfred H. and Mr. Augustus J. Littleton, and his sons-in-law, Mr. Geo. T. S. Gill and Mr. Henry W. Brooke; in 1898 the firm was formed into a private limited company under the title of Novello & Co., Ltd., with Mr. H. R. Clayton as Secretary. The house of Novello is deservedly famous for its scores of all the great oratorios, and their editions are able to bear comparison with those of any other house in the world. *Address:* 160 Wardour Street, W.

NOVELLO-DAVIES, Clara, teacher of voice production and singing; *b.* Cardiff, 7 Apr., 1861; *d.* of Jacob Davies from whom she received her musical education; *m.* David Davies; made her first appearance as a vocalist at Cardiff in 1872. Appeared in London in 1881, making her *début* as a conductor at the St. James' Hall. Madame Novello-Davies is the composer of many successful songs, amongst others " A Voice from the Spirit Land," " Friend," " Without Thee," " The Vigil," " Mother," " Dear Memories," and " Comfort." She is the conductor of the Royal Welsh Ladies Choir, which, under her bâton, won the first prize for choral singing at World's Fair, Chicago, in 1893, and at the Paris Exhibition in 1900, also had the honour of being commanded to appear before Queen Victoria at Osborne in 1894. *Address:* Chatham House, George Street, Hanover Square, W. *Telegraphic Address:* Semibreve, London. *Telephone:* 4784 Mayfair.

NYE, Marjorie, soprano; *b.* 26 Sept., 1890; *d.* of Frederick William Nye; prepared for the musical profession by Madame Leslie Dale. *Agent:* H. W. Webster, 445 Strand.

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OAKEY, Maggie, pianist; *b.* Mudgee, New South Wales, 15 Dec., 1864. She began to learn the notes on the piano at the age of two, and received her first lessons on the organ when she was only five years old; at seven years of age

she played the piano with so much success at an entertainment at the Queen's Concert Rooms, Hanover Square, that it was decided to give her the advantage of a thorough musical education. She entered the L.A.M. and remained there several years, studying the piano under the late Dr. Henry Wylde, and harmony and composition with Ferdinand Praeger. Upon leaving the London Academy, she played first at the Crystal Palace and then at the Covent Garden Promenade Concerts, subsequently undertaking several provincial tours. In 1882 she went to Germany, and studied under de Pachmann, whom she eventually married. For some years after this she continued to study her husband's musical methods, and in 1887, after an absence of five years from the concert platform, she reappeared at the Philharmonic Concerts, Berlin, and subsequently toured in Russia, Denmark, and Great Britain. She also visited America and then settled down in France. Here she separated from her husband, and ultimately contracted a second marriage with the famous French advocate, Maître Labori, in 1893, since when she has entirely retired from the music platform.

O'MARA, Joseph, tenor; *b.* Limerick; *s.* of James O'Mara, merchant; *m.* in 1896 Miss Power, of Waterford; *e.* at the Jesuit College, Limerick, where he sang in the college choir. Leaving school he decided to go to sea, but after one voyage on a Cunarder altered his views, and entered his father's business. He joined the choir of St. Michael's, Limerick, and his voice attracted so much attention that he decided to enter for a scholarship at the R.C.M. without informing his father of his intention. He attracted the favourable notice of Sir George Grove and the other examiners, but being unable to definitely state whether his father was prepared to support him at the College, his chances of winning the scholarship were destroyed; he, however, informed his father of what had happened, and he was allowed to go to Italy to study singing under Signor Moretti, now teaching in London. Returning home in consequence of his private affairs, he answered an advertisement in the papers for singers for an English opera season under D'Oyly Carte. Sir Arthur Sullivan having heard his voice, he was engaged to appear in the production of "Ivanhoe" at the Royal English Opera House, 4 Feb., 1891, sharing the title-*rôle* with Mr. Ben Davies; he was extremely successful, and after the opera season found himself in great demand for concerts. In 1893 he was engaged by Sir Augustus Harris to sing as principal tenor in grand opera at Covent Garden and Drury Lane, the engagement lasting for three years; he was subsequently engaged by Sir Augustus to create the part of Michael Murphy in "Shamus O'Brien" at the Opéra Comique. Since then he has sung at most of the principal concerts and festivals in London and the provinces, and has toured in the United States. For some time he was principal tenor in the Moody-Manners Opera Company. He appeared as Radames in the first production of "Aïda" in English by the Moody-Manners Opera Company, Lyric Theatre, 1907; he has now (1912) formed an English Opera Company of his own, and is touring the United Kingdom with great success. *Recreations:* Yachting and cycling. *Club:* Savage.

OPPENSHAW, Violet, contralto; *b.* Bayswater, 3 June, 1888; *d.* of Lieut.-Col. Alfred Harvey Kay; *e.* at Hove; began her musical education at the G.S.M., studying with Madame Helen Armstrong, and afterwards studied privately with Signor Baraldi, Mr. Allen Gill and Sir Henry Wood; made her *début* at the Æolian Hall, June, 1907, has since appeared at all the principal concerts in London and the provinces; also Wales, Scotland, and Ireland. Her favourite professional occupation is singing in oratorio, and her hobbies are motoring, reading and visiting picture galleries. *Address:* 73 Elm Park Mansions, S.W. *Telephone:* 3937 Kensington.

OSWALD, Arthur Louis, baritone and teacher of singing; *b.* Brighton, 14 July, 1858; *s.* of W. H. P. Hatch;

e. Brighton Grammar School; *m.* Miss J. Hume; began his musical education at Brighton, and afterwards continued his studies at Paris, Mayence, the R.A.M. (of which institution he is a Fellow), and later in Milan; made his *début* in 1876 at Newcastle, singing in Gade's "Crusaders," and first appeared in London in the year 1880 at the Monday Popular Concerts; has since sung at the Philharmonic Society, Albert Hall, and Covent Garden, and most of the principal towns in the United Kingdom; made a tour through America in 1887 and 1888, and has appeared in opera in Italy; his favourite *rôle* is Figaro in the "Barber of Seville." *Hobby:* Carpentering. *Club:* Savage. *Address:* 139 Fellows Road, N.W.

OUDIN, Louise (Madame Eugène Oudin), *née* Louise Parker, widow of the late Eugène Oudin, a well-known baritone, who died after an all too brief career in 1894. Madame Oudin was prepared for her musical career in Paris; she met her husband at Wallack's Theatre, New York, in 1886, when both were making their *début*. They were married the same year. After his premature death, Madame Oudin left the stage, and is now a professor of singing at the R.C.M. She also teaches privately. *Address:* 31 Linden Gardens, W.

OUMIROFF, Bogea, baritone; *b.* at Melnik, near Prague, 8 Nov., 1864, coming of a well-known musical family. As a boy he studied the pianoforte, violin, harmony, and composition, and is a thoroughly equipped musician; he commenced his singing studies under Wallerstein at Prague, and continued under Vyskocil for Bohemian opera *répertoire*; later he went to Milan and worked under Sabatini, thence to Paris, taking further lessons with Madame Rosine Laborde, who introduced him to the celebrated baritone Faure, with whom he completed his studies; he made a great reputation in Paris, and was decorated "Officier" of the Academie Française. Then followed triumphs all over the continent and in London, where he was commanded to sing before many members of the Royal Family; he paid three visits to America, where he sang at the White House and at several Embassies; he is an accomplished linguist, and sings in many languages, of which he speaks nine. In 1911 he was made Kammersänger at the Court of H.H. Prince George of Schaumburg Lippe at Bückeburg. *Hobbies:* Photography, travelling, riding, and gardening. *Address:* Domovina, 76 Avenue Road, Regent's Park. *Telephone:* 1671 P.O. Hampstead. *Telegraphic address:* Domovina, London.

OVENDEN, Lionel, violinist; *b.* 1 Dec., 1893, at Worthing; studied music privately under Herr Gustav Stephen (late Professor G.S.M.) from 1902 to 1908. His first public appearance was at a benefit concert at the Alhambra, 30 Mar., 1906, when 6,000 people were present; shortly afterwards, 25 May, he gave his first public recital, and from that day has gained a high reputation as a public performer as violinist and pianist. He has had the honour of playing before Royalty, and on 30 Jan., 1908, was commanded for the first time to Buckingham Palace to play before Queen Alexandra.

P

PADEREWSKI, Ignace Jan, pianist and composer; *b.* Podolia, a province of Russian Poland, 6 Nov., 1860. When only three years old he commenced to play the piano by ear, and at the age of seven his father placed him under the musical instruction of a local teacher, Pierre Sowinski, with whom he remained till he was eleven years old. The following year he was taken to Warsaw, where for the next four years he studied harmony and composition under Roguski. He next was placed under the care of Frederic Kiel, a well-known professor of harmony of Berlin, and then undertook his first

professional tour as a pianist through Russia, in the course of which he played nothing but his own compositions. At the age of eighteen he was appointed Professor at the Conservatoire of Warsaw, and the money he gained by teaching music was devoted to his own improvement in general education. After six years at Warsaw he resigned his post at the Conservatoire and, going to Vienna, placed himself under Leschetitzky, the famous trainer of pianists, and husband of the almost equally famous pianist Annette Essipoff. In 1887 he made his first appearance before the critical public of Vienna as a *virtuoso* at Bosendorfer's Salle, and was hailed by the critics as one of the most remarkable pianists of the day. He next submitted himself for the approval of the German musical public, and became one of the musical lions of the principal provincial towns of Germany. In 1888 he made his first appearance before a Paris audience at the Salle Erard, and was so successful that he remained two years in Paris, during which he paid periodical visits to Holland, Belgium, and Switzerland. On 9 May, 1890, he played for the first time at the St. James's Hall, London, and the extraordinary success which he then and there achieved is not likely to be forgotten by the musical public. Following his London triumphs, he played in the principal provincial towns of the kingdom, and then paid his first visit to America, which he has since toured many times, securing a series of ovations of an unusually enthusiastic character. He has composed a large number of pieces for the piano, also many songs, an opera, "Manru," a Suite in G major for orchestra, a Concerto in A minor for piano and orchestra, Concerto in A minor and Fantaisie Polonaise for piano and orchestra, Sonata for piano and violin, Symphony for orchestra in B minor, and very many other pieces. He has performed a large number of times before the royalties of Europe, and has been the recipient of several foreign orders and distinctions. In 1891 he played before Queen Victoria at Windsor Castle, and was presented by Her Majesty with a diamond and sapphire pin, accompanied by the request that he would write his name in her autograph book. *Address :* Morges, near Lausanne. *Agent : Concert direction*—L. G. Sharpe, 61 Regent Street, W.

PALLISER, Esther, soprano; *b.* Philadelphia, U.S.A., 28 July, 1872, her father being a conductor and professor of music, and her mother a well-known concert singer; *e.* at Paris from the age of sixteen; studied singing with Madame Mathilde Marchesi, at the Conservatoire, Paris, and with Madame Viardot-Garcia; first appeared at Rouen, in 1890, as Marguerite in Gounod's "Faust"; sung the parts of Rowena and Rebecca in Sullivan's "Ivanhoe," at the Royal English Opera House, 1891; was for three years at Covent Garden, singing in German, Italian, and French Opera; has taken part in festivals and choral societies' concerts throughout the United Kingdom; sang at Windsor for Queen Victoria on Her Majesty's eightieth birthday, and other occasions; has also sung in opera and at important concerts in Germany, France and America. Her favourite part is Aïda. *Hobbies :* Study of ancient philosophies and the collection of antique furniture and jewellery. *Recreations :* Swimming and golf. *Club :* The Bath. *Address :* Dysart Hotel, Cavendish Square, W. *Telegraphic Address :* "Espanite, London."

PALMER, Clement Charlton, organist and composer; *e.* at Derby School of Music; graduated Mus.Bac. 1891, Mus.Doc. 1896, and F.R.C.O. Principal appointments as organist: St. Leonard's, Wichnor (1887), St. Andrew's, Pau, France (1888), Lichfield Cathedral (Assistant, 1890), Holy Trinity, Burton-on-Trent (1891), Parish Church, Ludlow (1897), Canterbury Cathedral (1908). Dr. Palmer is conductor of Canterbury Cathedral Musical Society, and is the composer of choral, orchestral, and organ music. *Address :* The Precincts, Canterbury.

PALMER, George, violinist and teacher; comes of a musical family, his father, Mr. Thomas Palmer, having been an enthusiastic amateur musician; he had, however, a strong objection to

his son entering the musical profession, and, therefore, placed him in a business house in the City. This being highly distasteful to him, he struck out for himself, and, when sixteen years old, became a student at the R.A.M.; after gaining the Associateship, he was appointed leader and solo violinist at the Alexandra Palace. He was also for many years first violin at Covent Garden Theatre, under Sir Michael Costa, and a soloist on tour with Mr. Mapleson's opera companies. Later he was appointed a professor at the G.S.M., and he has given many recitals at Queen's Hall and elsewhere. Mr. Palmer has composed several solos for his instrument. *Address:* G.S.M.

PALMER, S. Ernest; *b.* 1858; eldest *s.* of the late Samuel Palmer, of North Court, Hampstead, one of the founders of Huntley & Palmers; *e.* at Malvern College and afterwards in Germany; is a member of the Council of the R.C.M. and founder of the R.C.M. Patrons' Fund and the Berkshire Scholarships; is also donor of two scholarships to the Musicians' Company held at the G.S.M. Mr. Palmer was presented with the Honorary Freedom of the Musicians' Company in recognition of his services to music and musicians. *Recreations:* Music and shooting. *Clubs:* Carlton, Junior Carlton and Hurlingham. *Address:* 10 Grosvenor Crescent, S.W.

PANIZZA, Ettore, composer and conductor; *b.* in 1875 at Buenos Ayres; studied at the Giuseppe Verdi Conservatoire, Milan, obtaining a diploma and a first prize for pianoforte and composition; made his *début* at Rome in 1899. The first opera from his pen was heard at Genoa, and three others—"Fiancée de la Mer," "Medio Evo," and "Aurora"—have been performed with great success at Genoa and Buenos Ayres. Signor Panizza has conducted for several seasons at Covent Garden and in all the great theatres in Italy; he was the first to introduce Elgar's compositions to Italian audiences. *Address:* c/o Covent Garden Opera House.

PARKER, B. Patterson, F.R.A.M., violoncellist; *b.* at Great Dunmow, Essex, 2 Sept., 1871, his father, Mr. William Patterson Parker, being a professional musician, and his brother, Mr. Frye Parker, F.R.A.M., for many years leader of the Philharmonic Orchestra; *e.* at High School, Dorking, and at the R.A.M. Elected A.R.A.M., 1904, and F.R.A.M., 1906; appointed professor, 1907. Is 'cellist Wessely Quartet, principal 'cellist Philharmonic Society and London Symphony Orchestra. *Address:* 32 Chepstow Place, Bayswater, W.

PARKER, Henry, composer and teacher of singing; *b.* 4 Aug., 1842; *e.* privately, and as a chorister at All Saints', Margaret Street, Cavendish Square. Studied at Leipzig under Moscheles, Plaidy, and Richter, and in London with M. Jules Lefort (singing) and Dr. Hopkins (organ). Is the composer of a romantic opera, "Mignonette," produced at the Royalty Theatre, May, 1889, and a comic opera, "Kitty," produced at the Opera House, Cheltenham, Aug., 1897; has also composed over 500 orchestral pieces, songs, duets, part-songs, piano solos, etc., published since 1863; was for many years Prof. G.S.M. *Address:* 6 Belsize Road, N.W.

PARKER, William Frye, F.R.A.M., violinist and teacher; *b.* at Dunmow, Essex, 10 Sept., 1855; *s.* of William Patterson Parker; received his musical education at the R.A.M., studying the violin under the late Mr. P. Sainton; made his *début* at the Hanover Square Rooms in July, 1871; has been a professor at the R.A.M. since 1882, and was a professor at the G.S.M. from 1881 to 1904. Mr. Parker held the position of principal violin at the Philharmonic Society's Concerts from 1895 to 1909, and was leader at Cardiff, Leeds, and other principal Festivals during the same period; he is conductor of "The Civil Service Orchestra" and the "Colet Orchestral Society," and is a member of the Arts Club, 40 Dover Street, W. *Address:* 17 Luxemburg Gardens, Brook Green, W.

PARKINA, Elizabeth, soprano; *b.* Missouri, U.S.A., 1882; *d.* of John D. Parkinson, Judge of the Court of

Appeal; *e.* at Paris; studied music with Madame Mathilde Marchesi, Paris; first appeared at Opéra Comique, Paris, 15 Dec., 1902, in the title-*rôle* of "Lakmé"; her principal engagements have been at the Royal Opera, Covent Garden; has sung at the Queen's Hall with the Philharmonic Society, and in Ballad Concerts, Saturday Popular Concerts, and with Royal Amateur Orchestral Society; toured the Australian Colonies under J. C. Williamson in 1905; took part in the gala performance at Covent Garden Royal Opera before the King of Spain in 1905, and sang there in 1904-1907; sang before the late King Edward at the concert of the Royal Amateur Orchestral Society, 1905. *Agent:* N. Vert, Ltd., 6 Cork Street, W.

PARLOVITZ, Eduard, pianist; *e.* at G.S.M., where he won the Erard Scholarship at so early an age that it had to be withheld. An Associate of the G.S.M. at fourteen, and a Licentiate at the R.A.M. shortly after; he qualified as Professor at the age of sixteen. Since then he has won fame in all the most important cities of the British Empire. *Address:* 67 Jerningham Road, S.E.

PARLOW, Kathleen, violinist; *b.* in Calgary, Canada, in 1890. When five years of age her family migrated to California, where her cousin, a Mr. Conrad, was a professor of the violin. After five years' study with her cousin, she was placed under Mr. Henry Holmes, with whom she remained four years. Coming to London, she made her *début* as a "prodigy" at the Bechstein Hall in 1905, and on 1 Nov. played with the London Symphony Orchestra at the Queen's Hall. In July of that year she had the honour of a royal command to play before Queen Alexandra. Her success justified further study, and she was placed under Professor Auer at St. Petersburg, with whom she remained eighteen months. She has since appeared with distinguished success in many parts of the Continent and in London.

PARRATT, Sir Walter, organist and composer; *b.* Huddersfield, 10 Feb., 1841; *s.* of Thomas Parratt, organist of Doncaster Parish Church; *e.* at the Collegiate School, Huddersfield, and privately; commenced the study of the organ under his father, and at the age of seven took a service at Armitage Bridge, near Huddersfield, in place of his elder brother, whom he succeeded as organist in 1852, when only eleven years old; two years later he was appointed organist of St. Paul's, Huddersfield, and in 1861 he went to Witley Court as organist to the then Lord Dudley. His next appointment was to the parish church, Wigan, 1868, and he was organist of Magdalen College, Oxford, 1872, graduating Mus. Bac. in 1873, and later Mus.Doc.; in 1882 he succeeded Sir George Elvey at St. George's Chapel, Windsor, and was appointed professor of the organ at the R.C.M. in 1883; in 1892 he received the honour of knighthood, and in 1893 was appointed Master of the Music in Ordinary to the Queen, to whom also he was private organist, and on the accession of King Edward was appointed Master of the Music to His Majesty, and is now Master of the Music to His Majesty King George. Besides being an organist of masterly attainments, he is a scholarly and profound musician, and has written on the organ and kindred topics for Grove's "Dictionary of Music" and other publications, and has also lectured on the organ and ancient music. He composed the music for the production of "Agamemnon" at Oxford, 1880; set the "Elegy of Patroclus" for the production of "The Tale of Troy," London, 1883; music to "The Story of Orestes," London, 1886; and has also composed many anthems, songs, and organ pieces, as well as odes and marches on the occasion of Royal weddings and other State occasions. He is Professor of Music at the University of Oxford. He is also a professor at the R.C.M., a Past Examiner in Music to the Universities of Oxford, Cambridge, London, and Wales; Past President of the Royal College of Organists, Past President of the Union of Graduates in Music, and Past Grand Organist of the Freemasons. He married, 1864, Emma, daughter of L. Gledhill, Huddersfield, and he has one

son and four daughters. His recreation is chess, and he was President of the Oxford University Chess Club, being for two years captain of the Eight chosen to play against Cambridge. *Address :* The Cloisters, Windsor. *Club :* Athenæum.

PARRY, Sir Charles Hubert Hastings, first Bart. (cr. 1902 ; knighted 1898), composer and author ; *b.* Bournemouth 27 Feb., 1848 ; second *s.* of the late T. Gambier Parry, of Highnam Court, Gloucester. Went to Eton in 1861, and while there had lessons in music and composition from the late Sir George Elvey. He proceeded to Oxford in 1866, graduating Mus.Bac., 1867 ; B.A., 1870 ; and M.A., 1874. After leaving Oxford, he studied composition under the late Sir William Sterndale Bennett and Sir George Macfarren, and, making music his profession, he studied further with H. H. Pierson at Stuttgart and later with E. Dannreuther. His earliest composition of importance was a Church Service in D, composed when he was at Eton. In 1868 an orchestral intermezzo from his pen was performed at the Gloucester Musical Festival. His " Prometheus Unbound " was also first performed at the Gloucester Festival in 1880, and since then he has produced more works at the provincial festivals than any other composer. He was appointed Choragus of the University of Oxford in 1883, and Professor of Composition and Musical History at the R.C.M. on its opening in the same year. Among his subsequent offices and distinctions were Honorary Fellow and Examiner for Degrees in Music at the London University, 1891 ; and on the retirement of Sir George Grove in 1894 he was elected Director of the R.C.M. He was created Mus. Doc. by decree of Convocation, Oxford, 1884, and received the same degree, *honoris causa,* at Cambridge and Dublin, and the Degree of hon. D.C.L. at Oxford later. Is an Honorary Fellow of Exeter College, Oxford. He has lectured on Music at the Royal Institution and in other places, and is one of our most profoundly learned musicians. His literary works include " Studies of Great Composers," published by Routledge," 1886 ; " The Art of Music," enlarged as " The Evolution of the Art of Music," Kegan Paul, 1896 ; " Summary of Musical History " (Primer), Novello, 1893 ; " Music of the Seventeenth Century," " Life of J. S. Bach " (Putnam's), and " Style in Musical Art " (Macmillan), etc., and he has contributed many elaborate articles to Grove's " Dictionary of Music." Among his best-known compositions are the noble choral ode, " Blest Pair of Syrens " ; " L'Allegro and Il Penseroso " ; the oratorios, " Judith," " Job," and " Saul " ; and he has written a large quantity of orchestral and chamber music. He is married to the Lady Elizabeth Maud Herbert, sister of the fourteenth Earl of Pembroke, by whom he has two daughters. His eldest daughter married Arthur Ponsonby, M.P., and his second daughter is married to H. Plunket Greene, the well-known singer. *Address :* Highnam Court, Gloucester ; 17 Kensington Square, W. ; and Knight's Croft, Rustington, Worthing. *Clubs :* Athenæum, Savile, United Universities, etc.

PARTRIDGE, James, organist and composer, A.R.A.M., professor at the G.S.M. ; *b.* Stafford, 1850 ; *e.* with the view of becoming a schoolmaster at Saltley College, Birmingham, which he entered in 1869 ; having been accustomed to play the organ since his fourteenth year, he was offered, and accepted, the post of organist to the College, which he retained during his two years of residence ; on leaving he decided to enter the musical profession, and after holding various organ appointments in the country and in Wales, became a student at the R.A.M. in 1874 under Dr. Steggall, Mr. Brinley Richards, and Mr. Fred Walker ; six months later he was appointed subprofessor of harmony, a post he retained for three years ; he afterwards held various organ appointments at St. Paul's, Wilton Place ; St. Andrew's, Hammersmith, and Trinity Church, Notting Hill (Dr. Sinclair Paterson's) ; pressure of other work compelled his resignation of the latter post in 1891. Mr. Partridge had become warmly attached to Brinley Richards while

acting as his assistant and deputy for several years, and upon his death in 1885 was appointed as his successor at the G.S.M., a position he still holds. For many years Mr. Partridge held the office of "reader" at Ashdown's, the publishing firm, an experience which fairly entitles him to be considered an expert in matters relating to "proof" work. Was elected an A.R.A.M. in 1879, and is an Associate of the Philharmonic Society. Mr. Partridge has been married for many years, and is the composer of numerous songs and some church music. At the request of Mr. S. Cocks, he edited two vols. of Brinley Richards' compositions. *Hobbies:* Omnivorous reading, boxing, and fencing. *Address:* 11 Apsley Terrace, Horn Lane, Acton, W.

PATTI, Adelina (Baroness Rolf Cederström), was born of Italian parents at Madrid on 19 Feb., 1843. Her father, Salvatore Patti, a native of Catania, in Sicily, was of noble extraction, and a musician of considerable eminence; her mother[1] was the daughter of Signor Chiesa, a celebrated Roman teacher of singing, and early in life took a high position on the lyric stage under her married name of Barili. Of the issue of the Patti-Barili marriage, all of whom were remarkable for eminent musical ability, Adelina was the youngest. When she was still an infant in arms, her parents migrated from Europe to America, and it was in New York that Adelina's extraordinary musical talent developed itself with surprising precocity. Before completing her fifth year she revealed an aptitude little short of the marvellous for overcoming the technical difficulties with which the then prevailing school of florid vocalization was overladen. She was certainly the most remarkable "infant phenomenon" of the late forties. At the age of seven (1850) she sang for the first time in public, and immediately took rank as a brilliant star of the concert-room firmament. When Adelina's childish triumphs had reached their apogee at the age of twelve, shortly after Sontag and Alboni had heard her sing and foretold her future successes, she was prudently withdrawn from the concert-room in order to go through a course of voice-training, which lasted for a little over three years. Her first singing-master was Ettore Barili, her half-brother. At the age of fifteen and a half, Adelina Patti made her public reappearance in New York, this time on the operatic stage, in the *rôle* of Lucia (24 Nov., 1859), and achieved a tremendous success. During the ensuing eighteen months she held the "lead" in all the more popular operas of Bellini and Donizetti, and carried all before her in the Empire City. It was not until the spring of 1861 that a fairly remunerative engagement, offered to her by Mr. Frederick Gye, then lessee of the Royal Italian Opera House, tempted her to cross the Altantic, and to bid for the favour of a public at that time notoriously the most difficult to please in Europe. When, on 14 May, 1861, she made her first appearance, as Amina, in "Sonnambula," on the huge Covent Garden stage—a slender, dark-eyed girl, displaying a slight childish stiffness of gait and formality of manner—only a favoured few, personal friends of Mr. Gye, had the faintest idea of the revelation that was awaiting them. From that moment Adelina Patti's renown was firmly established in this country. In the course of the 1861 season she repeated the part of Amina eight times, and also appeared as Lucia, Violetta ("Traviata"), Zerlina ("Don Giovanni"), Marta, and Rosina, in each case with unqualified and triumphant success. Her *début* on the British concert platform took place at Brighton, under the direction of Mr. Wilhelm Kuhe, during the late summer of the same year, and in the course of the following autumn she sang at the Birmingham Festival. In 1862 she created the *rôle* of Dinorah in Vienna and London, so entirely to the delight of Meyerbeer that he presented to her his original MS. score of "Le Pardon de Ploërmel." For over twenty years the "Diva" sang at Covent Garden, and filled to overflowing the exchequer of the Opera House whenever her name was announced in connection with any

[1] Adelina Patti's mother was married twice, first to Signor Barili, by whom she had several children, and secondly to Signor Salvatore Patti.

specific performance. It is understood that her annual earnings between 1861 and 1881 averaged from £30,000 to £35,000, and that the latter sum was largely exceeded during each of the years in which she made professional tours in North and South America. Her share of the profits resulting from her visit to Argentina in 1888, for instance, amounted to nearly £50,000. In 1895 Madame Patti returned to the stage of Covent Garden, as a special favour to her old friend, Sir Augustus Harris. She sang with much success on six occasions, the *rôles* selected being Violetta in "La Traviata," Rosina in "Il Barbiere," and Zerlina in "Don Giovanni." During the same season she took part in one of the Philharmonic Society's concerts, and was presented with the Society's gold medal. An accurate summary of Adelina Patti's operatic *répertoire*—including five parts which, at different times, she found herself called upon to learn and rehearse, but, owing to one untoward circumstance or another, never played in public—will be read with interest by her countless English admirers, and by music-lovers in general. Verdi: "Traviata," "Trovatore," "Ernani," "Rigoletto," "Aïda," "Luisa Miller," "Giovanna d'Arco," "Les Vêpres Siciliennes," "Ballo in Maschera." Rossini: "Barbiere di Siviglia," "Semiramide," "Gazza Ladra," "Otello," "Mosé in Egitto." Donizetti: "Lucia di Lammermoor," "Don Pasquale," "L'Elisir d'Amore," "Figlia del Reggimento," "Linda di Chamounix." Meyerbeer: "Les Huguenots," "L'Etoile du Nord," "Le Pardon de Ploërmel," "Robert le Diable." Bellini: "La Sonnambula," "I Puritani." Mozart: "Nozze di Figaro," "Don Giovanni," "Il Flauto Magico." Gounod: "Faust," "Roméo et Juliette," "Mireille." Auber: "Les Diamans de la Couronne," "Fra Diavolo." Poniatowski: "Gelmina," "Don Desiderio." Bizet: "Carmen." Flotow: "Marta." Ricci: "Crispino e la Comare." Campana: "Esmeralda." Lenepveu: "Velléda." Cohen: "Estrella," "L'Africaine," "Lakmé" (Pizzi), "Gabriella" (Pizzi), "Les Bluets" (Cohen), and "Dolores" (Pollonnais). For many years her Albert Hall concerts and British provincial engagements were arranged by Mr. Percy Harrison, her rates of remuneration being fixed at £800 for every London performance and £500 per concert in the provinces. On numerous occasions Madame Patti has sung gratuitously in aid of meritorious charities, and the hospitals of Swansea, Brecon, Neath, and Cardiff in particular, owe her a deep debt of gratitude for the valuable services she has rendered to those beneficent institutions. *Address:* Craig-y-Nos Castle, Pen-y-Cae, S.O., Breconshire, South Wales.

PAUER, Max, pianist; has given numerous recitals at the Bechstein Hall, and has appeared at all the principal concerts in London and on the Continent. *Agent:* Geo. Albert Backhaus, 195 Regent Street, W.

PAYNE, Arthur W., violinist and conductor; *b.* London in 1863; *e.* at the R.A.M. under Weist Hill and H. C. Banister, and is a F.R.A.M.; *m.* Miss Brennan in 1887; was for eleven years conductor of the Stock Exchange Orchestral Society, and still conducts the Llandudno Pavilion Concerts and Royal Amateur Orchestral Society, late leader of the London Symphony Orchestra and the Royal Choral Society's Orchestra; late leader of the Queen's Hall Orchestra and Liverpool Philharmonic Society; was one of the earliest appointed violin professors at the G.S.M. *Address:* "Harcourt," Palace Road, Tulse Hill, S.W.

PEARCE, Charles W., organist, composer, and writer; *b.* Salisbury, Wilts, 5 Dec., 1856; *s.* of Mr. William Charles Pearce, parish clerk of St. Martin's, Salisbury; *e.* at St. Martin's School, and for music by Theodore Ed. Aylward (organ) and C. J. Read (piano and composition), afterwards articled to Dr. C. G. Verrinder in London, and later studied with Dr. E. J. Hopkins. At the age of fourteen appointed organist of St. Martin's (Easter, 1871). In 1874 became organist of St. Luke's, Old Street, London, where he remained till 1885, when he became organist at St.

Clement's, Eastcheap, a position he still holds. In 1881 he took his Mus. Bac. Cantab., proceeding to Mus.Doc. in 1884. Dr. Pearce holds a large number of important musical appointments: Professor of organ and composition at Trinity College since 1882; professor of harmony at the G.S.M., 1898-1912, he became Director of Examinations at Trinity College in 1902, in succession to the late Dr. James Higgs; he has also acted as examiner at Cambridge University, at London University, at Durham University, and Victoria University (Manchester); has been external examiner for the R.C.M., the Royal Manchester College of Music, and examiner for diplomas at the Royal College of Organists. He is an ardent Freemason, and has been W.M. of the Incorporated Society of Musicians Lodge, No. 2881. Not the least of his many spheres of activity is his editorship, jointly with Dr. Charles Vincent, of *The Organist and Choirmaster*. Dr. Pearce married Miss Agnes Bird in 1887. *Address:* 7 Avenue Road, Highgate, N.

PEARSON, William John Kirkby, manager of the Bechstein Hall; *b.* Sheffield, 1871; *s.* of Edward W. R. Pearson, schoolmaster; *e.* at St. John's College, Battersea, studying privately for the musical profession; *m.* Miss Kirkby Lunn, the famous *prima donna*, 1899. *Amusements:* Shooting, bridge. *Address:* Bechstein Hall, Wigmore Street, W. *Telephone:* 1280 Paddington.

PECSKAI, Louis, violinist; *b.* Fiume, Hungary, 21 July, 1880; *s.* of William Pecskai, Government official; *e.* at the R.A.M., Buda-Pesth, under Baldini and Hubay; first appeared at Fiume, in 1886, as solo violinist; his principal engagements have been in London with the Royal Philharmonic Society, and at leading concerts in Rome, Florence, Ancona, Turin, Buda-Pesth, Paris, Vienna, Berlin, Venice, Milan, Padua, Gratz, and in almost all the provincial towns of importance in England, Hungary, Italy, and Switzerland. *Address:* 18 Howitt Road, Hampstead, N.W. *Agent:* N. Vert, Ltd., 6 Cork Street, W.

PÉLISSIER, H. G., composer and entertainer; *b.* Finchley, 1874; of French origin on his father's side, his mother being English; a descendant of the famous Marshal Pélissier; *e.* at Folkestone, Highgate, and Scarborough *m.* Fay Compton; on leaving school went to Switzerland to study French, being destined by his father, a diamond merchant, for a business career in his own office; his tendencies, however, were towards music and the stage; he studied music somewhat promiscuously but to such good purpose that he commenced to write songs, some of which have acquired considerable popularity on the concert platform and the stage; but it is as an entertainer that he is best known, and the Follies Troupe which he has established is deservedly the most popular of the many of its kind in this country; of late years has appeared mainly at the Apollo Theatre with this company. *Addresses:* Elm House, Church End, Finchley. *Telephone:* 241 Finchley.

PENSO, Irene, violinist; *b.* 19 July, 1887, in London; *d.* of Vittorio Penso; studied under Achille Rivarde, and made her *début* at the Queen's Hall in 1902, playing Max Bruch's Concerto (No. 2); gave an orchestral concert at the St. James's Hall, 11 Nov., 1903, and a recital at Bechstein Hall in Oct., 1905; has appeared at the Queen's Hall Sunday Afternoon Concerts, Melba Concert at Plymouth, Beethoven Concert at Ventnor with Frederic Lamond, the Palace Theatre and the Coliseum, also at Cologne with Fritz Steinbach. Miss Penso is a great lover of dogs. *Address:* 49c Clifton Gardens, Maida Vale, W. *Telephone:* 1945 Paddington.

PEPPERCORN, Gertrude, pianist; *b.* West Horsley, Surrey; *d.* of the landscape painter, A. D. Peppercorn; studied under Tobias Matthay, at the R.A.M.; made her *début* at the St. James's Hall at the age of eighteen, giving a pianoforte recital with enormous success; has played frequently in London, at her own recitals and leading concerts, and all over the United Kingdom, also in Germany, Holland, and America. *Agent:* N. Vert, Ltd., 6 Cork Street, W.

PERARD, Mme. Petzl, soprano; *b.* in Vienna; received her musical education at the Academy of Music, Vienna, under Mme. Schlemmer Ambros. Mme. Petzl Perard obtained such great success at the public operatic performances of the Academy, that the Director of the Hamburg Opera House immediately engaged her for several seasons; she has been heard in Hamburg as Elsa, Elizabeth, Sieglinde, Eva, Aïda, Valentine, Mimi, etc., and her appearances in London were selected from these *rôles*. *Address:* c/o Covent Garden Opera House.

PEZZE, Alessandro, violoncello professor at R.A.M.; *b.* 9 Oct., 1835, at Milan, Italy, his father being an engraver; *e.* under the celebrated Merizhi. First engaged at the Scala Theatre, Milan, as principal 'cello, in 1856, afterwards by Lumley, in 1857, to come to London as principal 'cello at Her Majesty's. Here Signor Pezze remained until 1867, when he migrated to Covent Garden in a similar capacity under Frederick Gye and Costa. In the same year he married an Englishwoman, Miss Emily Wallace. He was also engaged by the Philharmonic Society, playing a concerto by Raff, in 1874; he went on a concert tour with Madame Parepa, Titiens, and Santley, and at the Monday Popular Concerts with von Bülow introduced for the first time the famous Polonaise of Chopin in England; he succeeded Piatti as 'cello professor at R.A.M. Has had many famous pupils—Whitehouse, Allen Gill, May Mükle, and others. *Address:* R.A.M., York Gate, Marylebone Road, N.W.

PHILLIPS, Alfred, composer and publisher; *b.* 1844; of Welsh descent. Writer also, under *noms de plume* of "Sarakowski," for pianoforte compositions, and "Leigh Kingsmill" for songs. He was the founder, in 1868, of the firm Alfred Phillips, Ltd., pianoforte and musical dealers, and in 1883, in conjunction with Mr. Sydney Page, started the wholesale music publishing firm of Phillips & Page. In that year he opened up correspondence with the late M. Charles Gounod, and was successful in obtaining for the new firm the copyrights of his songs, "King of Love," "Glory to Thee," "For ever with the Lord," and several others which immediately brought the new firm into great prominence, as something like twenty years had elapsed since Gounod's previous English song, "There is a Green Hill," had been published. Shortly after Gounod's death, the partners journeyed together to Paris and secured from Madame Gounod the remaining MS. songs of her husband, including the celebrated "O Divine Redeemer." In its original form for voice and orchestra it was entitled "Repentir," and had French words. Mr. Phillips wrote the English words and arranged the pianoforte accompaniments from the orchestral score. He retired from the firm in 1898, and went to reside for some years in North Devon. Mr. Phillips has written a great many lyrics for musical setting; and has also written and composed a number of Sunday school anniversary hymns, "Voces Angelorum," "Christus Victor," "The Voice of Jesus," etc., which have been sung at the Crystal Palace gatherings. A tune of his, "Rosehill" ("Lord in this Thy mercy's day"), will be found in Sullivan's "Church Hymns." *Recreations:* Gardening, woodcarving, bowls, tennis, chess, sketching, fishing, swimming, and sailing. *Address:* Llanoley, Harpenden.

PHILLIPS, Charles, baritone and teacher of singing; *b.* at Ayr; *s.* of Major Edward Phillips; *e.* at Reading School; was prepared for his musical career by Edwin Holland at the R.A.M. and later by Signor Moretti in Milan; *m.* Ethel Barns, the well-known violinist and composer; made his first appearance, in 1892, at his own recital at the St. James's Hall, and has since sung at all the principal concerts in London and the provinces, including Worcester and other festivals, Covent Garden Promenades, and Patti Concerts; he and his wife have also given numerous recitals, besides organising the Barns-Phillips' Chamber Concerts, four in every season, now in their eighteenth season. Mr. Phillips has a large teaching connection in London, and is a Professor and Examiner at

and Fellow of the R.A.M. *Recreations :* Motoring, golf, and lawn tennis. *Address :* 75 Belsize Park Gardens, Hampstead. *Telephone :* 5853 Hampstead.

PHILLIPS, Lawson (Harry Stinchcombe), tenor ; *b.* Bristol, 1874 ; *s.* of John Stinchcombe, commercial traveller ; *e.* at Clifton ; studied singing with Frank Pridmore, A. George, and Herbert Kinsley ; first appeared at the Chiswick Town Hall ; has since sung at the Queen's Hall, St. James's Hall, People's Palace, Bechstein Hall, and other principal halls in London and provinces.

PHILLIPS, Montague Fawcett, composer and organist ; *b.* London, 13 Nov., 1885 ; *s.* of Richard L. Phillips ; *e.* at the R.A.M., where he studied composition under Frederick Corder ; *m.* Clara Butterworth, the well-known vocalist. His principal compositions include "Symphonic Scherzo" ; overture, "Boadicea" (London Symphony Orchestra, conducted by composer, 10 Feb., 1913), Piano Concerto in F sharp minor (played by Miss Irene Scharrer), string quartet in D major, "Fidelity" (song with orchestra, Promenade Concert, 1908, sung by Miss Butterworth), Phantasy for violin and orchestra (1912), Symphony in C minor (produced at the composer's Orchestral Concert, Queen's Hall, 17 May, 1912), about fifty songs, numerous part songs, piano and organ pieces ; is F.R.C.O., A.R.A.M., and Associate of the Philharmonic Society. *Recreations :* Tennis and cricket. *Address :* "Homeside," Esher, Surrey.

PIERPOINT, Bantock, baritone and teacher of singing ; *b.* Runcorn, Cheshire, 8 Aug., 1854 ; *s.* of Robert Jackson Pierpoint, tanner and currier ; nephew of Dr. George Granville Bantock, and cousin of Granville Bantock, composer, and Leedham Bantock, actor and playwright ; *e.* at Halton and Prescot Grammar Schools ; was previously engaged in his father's business ; was for some years organist at the Congregational Chapel, Runcorn ; prepared for the musical profession at the R.A.M. and the G.S.M., and was also a private pupil of William Shakespeare and George Henschel ; has appeared as soloist with all the principal choral societies in the United Kingdom, and has also sung at the Norwich, Chester (twice), Bristol (twice), Tewkesbury, Cheltenham, and Bournemouth Festivals. Took part in the first performance of Prout's edition of "The Messiah" for the Royal Society of Musicians, Queen's Hall, Patti Concerts, etc. ; he sang for the first time, at a few hours' notice, in Sullivan's "Golden Legend," Berlioz's "Faust," and Dvořák's "Spectre's Bride," all difficult baritone *rôles*. Is a professor at the G.S.M. ; has been principal baritone and musical director at the Carmelite Church, Kensington, for twenty-three years ; is a member of the I.S.M., the R.S.M., and Associate of the Philharmonic Society, also the Acton Golf Club. His favourite musical *rôle* is "Elijah." Is an ardent golf player and has won many medals. *Address :* 10 Sarre Road, West Hampstead, N.W.

PINTEL, Jacques, pianist ; *b.* Odessa, 1880 ; at the age of five he played the piano before Anton Rubinstein, who was so delighted with the little prodigy that he wished to take him to St. Petersburg and direct his musical career. His father refused the offer for religious reasons, and the boy continued his musical studies at Kieff ; going to Paris as a youth, he earned a livelihood by playing at cafés and giving lessons. The money thus gained helped him to obtain admission to the Conservatoire, where he studied under the best professors and secured numerous distinctions. He has given, with the greatest success, recitals in Paris and other continental cities, and made a highly successful *début* in London in the summer of 1906.

PITCHER, Richard James, teacher of singing and pianoforte ; *b.* Devonport, 10 April, 1870, where his father is in business as a Government contractor ; *e.* at Clifton Grammar School, Plymouth, and later privately under Sir F. Bridge, Ernst Pauer, Frederick

Cliffe, and in Milan for singing. First professional appearance at the Guildhall Concerts at Plymouth; is F.R.C.O., Mus.Bac. (Dunelm), and A.R.C.M. (double diploma, for pianoforte and singing). Has filled various organ appointments in London, Plymouth, Lowestoft, and Scarborough; in the last-mentioned places was conductor of the local Choral Society, in Lowestoft (1892-97), and Scarborough (1897-1903); is at present organist and choirmaster of St. Mary's, Kilburn, and professor of singing at the G.S.M.; has lectured and written extensively upon the arts of singing and teaching singing. *Hobby:* Photography. *Address:* 21 Boundary Road, St. John's Wood, N.W.

PITT, Percy, conductor and composer; musical director of the Royal Opera, Covent Garden; *b.* 4 Jan., 1870, in London, his parents being unconnected with the musical profession; studied music in Paris and at Leipzig and Munich under Carl Reinecke, S. Jadassohn, and Rheinberger; returned to England in 1893; in 1895 was chorus master for the Mottl Concerts; in 1896 became organist at Queen's Hall; in 1902 appointed *maëstro al piano* at Royal Opera, Covent Garden, subsequently acting as musical adviser to the syndicate, and in 1906 assistant conductor of the orchestra for summer and autumn seasons. Upon the retirement of M. André Messager, in 1907, to take up the directorship of the Grand Opera in Paris, Mr. Pitt succeeded him in the position of musical director, thus affording his countrymen the gratification of seeing an Englishman at the head of the premier operatic theatre in England, and one of the most superb orchestras in the world. Among Mr. Percy Pitt's numerous compositions are the following: An Orchestral Suite in four movements (1895); a suite, "Fêtes Galantes" (1896); a Coronation March (1897); a Clarinet Concertino; overture, "Taming of the Shrew"; and a choral ballad, "Hohenlinden," for male voices and orchestra (1898); a Ballade for violin and orchestra; a symphonic poem, "Le Sang des Crépuscules"; and "Cinderella," a musical fairy tale (1899); suite de ballet, "Dance Rhythms," and the incidental music to Mr. Stephen Phillips's play, "Paolo and Francesca" (1901); incidental music to "Richard the Second" and "Flodden Field," for Mr. Tree's performances at His Majesty's Theatre (1903); two series of vocal poems with orchestral accompaniment, one for baritone (Philharmonic Society, 1903), the other for mezzo-soprano (Queen's Hall Symphony Concerts, 1904), "La Sérenade" (for small orchestra), and the Symphony composed for the Birmingham Musical Festival of 1906. This does not, however, exhaust the catalogue of Mr. Pitt's creative output, as there must also be placed to the credit of his account a ballet, two cantatas, part-songs, chamber music, pianoforte pieces, studies, and songs. *Address:* 5 Primrose Hill Studios, N.W.

PLEVY, Henry, tenor and teacher of singing; *b.* Westhope, near Hereford, 15 Nov., 1873; *s.* of William Plevy, landowner; *e.* at Moravian Boys' School, Ockbrook; was previously occupied as a farmer; was for six years an organist in Herefordshire before he came to London to study singing; studied at the R.A.M. from 1898-1901, also with Sir Henry J. Wood, Mr. Allen Gill, Signor Baraldi and others; his first important engagement was as principal tenor in "Elijah," at the Liverpool Musical Society's Concert at St. George's Hall; has sung at the Beethoven Festival, Queen's Hall, Cumberland Musical Festival, Crystal Palace Concerts, etc. *Recreations:* Shooting and tennis; is a member of the R.S.M. and the I.S.M., also Worshipful Master of the Athenæum Lodge of Freemasons during 1907. *Address:* "Monksbury," Etchingham Park Road, Finchley, N.; and Westhope, near Hereford. *Telephone:* 365 P.O. Finchley.

POLDOWSKI, Mme. (Lady Dean Paul), composer; *d.* of Henri Wieniawski, the famous Polish violinist and composer. Among her compositions are "A Miniature Suite," produced at the Queen's Hall Promenade Concerts under the conductorship of Sir Henry Wood in Jan., 1912, and a violin and

piano Sonata played for the first time at a concert of her works on 4th July, 1912, at the Æolian Hall, also a large number of songs; in 1911 she and her husband (Sir Aubrey Dean Paul), a distinguished baritone were engaged for the "Libre Esthétique" Concerts, Brussels, when the latter, who has frequently been heard in London, appeared as an interpreter of German lieder. Mme. Poldowski is at present at work on a two-act opera, the libretto being by M. Maeterlinck.

POUNDS, Charles Courtice, actor and tenor vocalist; *b.* London, 30 May, 1862; *s.* of Charles Pounds and his wife, Mary (Curtice), a well-known singer; brother of Louie Pounds; *e.* St. Mark's College, Chelsea; was for some years studying music at the R.A.M.; as a child, was a chorister at St. Stephen's, Kensington, and, later, at the Italian Church, Hatton Garden; still later returned to St. Stephen's as solo tenor; made his first appearance on the stage, at the Savoy, 10 Oct., 1881, in the chorus of "Patience"; in Nov., 1882, appeared in "Iolanthe" and "Princess Ida"; in 1885, went to America, and at the Fifth Avenue Theatre, 19 Aug., 1885, appeared as Nanki-Poo in "The Mikado"; in "Ruddigore"; Hilarion in "Princess Ida," etc.; appeared at the Savoy, 1888-1892, as Colonel Fairfax in "The Yeomen of the Guard," Marco in "The Gondoliers," Indru in "The Nautch Girl," the Rev. Henry Sandford in "The Vicar of Bray," and John Manners in "Haddon Hall"; from 1892-1899 appeared in a great variety of parts; has since appeared at many different theatres and music halls in various *rôles*; made a fresh departure, when he appeared at Her Majesty's Theatre, Feb., 1901, as Feste, the Clown in "Twelfth Night"; appeared at the same theatre, Oct., 1901, as Ferdinand in "The Last of the Dandies," Feb., 1902, as Rhemius in "Ulysses," and June, 1902, as Sir Hugh Evans in "The Merry Wives of Windsor. His latest appearance at His Majesty's Theatre was Christmas, 1911, in "Orpheus in the Underground." *Favourite part:* Papillon. *Recreation:* Golf. *Clubs:* Savage, Green Room. *Address:* Savage Club, Adelphi Terrace, W.C.

POUNDS, Louie, actress and mezzo-soprano; *b.* Kensington; *d.* of Charles Pounds and his wife, Mary (Curtice); youngest sister of Courtice Pounds (*q.v.*); made her first appearance at a very early age in the provinces, under George Edwardes; has since appeared in a large number of comic operas and musical comedies at Daly's, Savoy, Coronet, Vaudeville, and Criterion Theatres, playing such parts as The Merry Widow, Jill-all-Alone (in "Merrie England"), Iolanthe (in revival at the Savoy), etc., besides playing in "The Dollar Princess" in New York. *Address:* 15 Wellington Court, Knightsbridge, S.W. *Telephone:* 2852 Kensington.

POWER, Sir George, Bart., tenor and teacher of singing; *b.* 24 Dec., 1846; *s.* of Sir John Power, Bart., and his wife, Miss Wade, of Clonabrany, co. Meath; *e.* at Cheltenham College and Trinity College, Dublin; studied singing in Italy under Signors Basilli, Grafigna, Lamperti, and others; made his first appearance at the Opera House, Malta, 1875; coming to England, he joined the D'Oyly Carte Company at the Opéra Comique, and created the parts of Ralph Rackstraw in "H.M.S. Pinafore," and Frederick in "The Pirates of Penzance"; has since become a well-known and successful teacher of singing; is a member of the I.S.M. *Recreations:* Music and travel. *Address:* 4 Pelham Street, London, S.W.

PRAETORIUS, Cecilia, harpist; *b.* South Kensington, 1880; *e.* privately; studied the harp under Mr. T. H. Wright, Sig. Zamara, Herr Oberthur, Mons, Hasselmans, Mons. Godefroid, and Herr Kruger; *m.* Mr. J. G. Morley, the well-known harp manufacturer; is a professor at the L.C.M. and an Associate of the Philharmonic Society; her favourite professional occupation is playing in concerted music. *Address:* 6 Sussex Place, South Kensington, S.W. *Telephone:* 819 Western.

PRENDERGAST, William, organist and composer; *e.* at Winchester

Cathedral and privately; graduated Mus.Bac. (Oxon), 1898, and Mus. Doc. (Oxon), 1904. Principal appointments as organist, etc.: Winchester Cathedral (assistant), St. Laurence (Winchester), St. Baldred's (North Berwick), St. Paul's, York Place (Edinburgh); in 1902 he was appointed organist and choirmaster of Winchester Cathedral. Dr. Prendergast is the composer of a considerable quantity of church music, songs, etc. *Address:* The Close, Winchester.

PRICE, Daniel, vocalist and professor of singing; *b.* 24 Aug., 1862, at Dowlais; *s.* of Daniel Price; *e.* at Dowlais and Merthyr Tydvil; studied at the R.C.M., where he won a five years' scholarship; made his first appearance in 1886, playing in "The Water-carrier" at the Savoy Theatre; is now a professor at the R.C.M. *Recreations:* Walking and reading. *Address:* 21 Twyford Avenue, Acton, W. *Telephone:* 881 Chiswick.

PRICE, Penderel, tenor; of Welsh extraction; was persuaded to enter upon a course of musical training under the guidance of Mr. Louis N. Parker, the well-known playwright, who was, at the time, music-master at the school at which young Price was a pupil. As an amateur, he sang the tenor music in most of the well-known oratorios and cantatas long before he had decided to adopt singing as a profession; afterwards he placed himself under the tuition of Mr. Sims Reeves, with whom he remained for four years. Mr. Price has sung at most of the principal concerts in London and the provinces, and his numerous engagements have brought him into artistic association with Madame Albani, Lady Hallé, and Sir Charles Santley. An incident upon which he looks back with great pleasure was a visit to Craig-y-Nos Castle to sing for Madame Patti. *Agent:* Ashton's, 33 Old Bond Street, W.

PROUT, Louis Beethoven, professor of harmony and composition; *b.* Hackney, 14 Sept., 1864; *s.* of the late Ebenezer Prout, under whose guidance he pursued his studies at the R.A.M., of which institution he was elected an associate; in 1891 he lectured before the Musical Association on "A Neglected Aspect of Harmony," and has since published numerous articles and books on harmony and other branches of musical theory, besides lecturing on kindred subjects, his principal and, perhaps, best known work being "Harmonic Analysis," published in 1894. His musical compositions include a number of songs and a setting of the 93rd Psalm. Mr. Prout is a Professor at G.S.M., a member of the I.S.M., the Musical Association, and the Music Teachers' Association. *Hobby:* Entomology. *Address:* 62 Graham Road, Dalston, N.E.

PROVVEDI, Arrigo, violoncellist; *b.* Italy; studied the violin under Rinaldo Franci, afterwards decided to take up the 'cello, so studied that instrument under Maestro Enrico Bossi, and took his degree at the Liceo Rossini, Bologna, when twenty years of age; he has appeared with great success in every important town in Italy, and was first heard in England at the Steinway Hall in 1912.

PUCCINI, Giacomo, composer; *b.* Lucca, 1858; *e.* at Milan Conservatoire under Ponchielli; elected Professor of Composition, 1893. Principal compositions are: "Le Villi," 1884; "Edgar," Milan, 1889; "Manon Lescaut," Turin, 1893; "La Bohéme," Turin, 1896; "La Tosca," Rome, 1900; "Madama Butterfly," Milan, 1904; and "Fanciulla del West," 1911. *Address:* c/o Ricordi & Cie, Milan.

PUGNO, Raoul, composer, pianist, and organist; *b.* Montrouge, near Paris, 23 June, 1852; *s.* of Stefano Pugno, teacher of music, and his wife, Adéle Wintringer; *m.* Marie Fischer in 1882; *e.* at home by his father, and at the Paris Conservatoire under Ambroise Thomas, Benoit, Bazin, and Georges Mathias. First appeared in public as a solo pianist at a concert in Paris in 1859, at the age of seven; since then he has acquired world-wide fame as a pianist and *virtuoso* of the first rank,

and has played in concerts with nearly every existing leading orchestra in Europe and America, and has also given his own recitals every year from Nov. till May, giving ninety to one hundred concerts in the season; has been many years a professor at the Paris Conservatoire, and was organist and choirmaster at St. Eugéne, Paris, for some time; has played before nearly all the crowned heads of Europe, is Chevalier of the Legion of Honour, Officer of Public Instruction, and the possessor of Spanish, Dutch, Portuguese, Venezuelan, and Turkish orders. His favourite occupations are playing on the piano and musical composition; is a collector of art treasures, pictures, and books. *Recreations:* Fishing and shooting. *Address:* 60 Rue de Clichy, Paris. *Telegraphic Address:* "Gargenville, S.O. France." *Agent:* N. Vert, Ltd., 6 Cork Street, W.

PURCELL, Kathleen, harpist; *b.* in Algiers; *d.* of General E. T. W. Purcell of the Royal Artillery; is a descendant of Henry Purcell, the composer, and grand-daughter of the late Admiral Purcell; studied with John Thomas and Countess Sonerina, the well-known violinist; first appeared at the Steinway Hall as solo harpist; has also appeared at St. James's Hall Ballad Concerts, Patti concerts, Harrison concerts, the Queen's Hall and leading provincial and London concerts; she gives recitals each season at the Bechstein and Æolian Halls; played to the late King Edward during his visit to Ireland, and gave a concert at Londonderry House; her first concert was given under patronage of the late Duke of Cambridge, who was a kind and influential friend. She possesses three of the finest Erard harps in existence. *Recreations:* Tennis and skating. Is an honorary member of the leading Irish clubs and societies. *Agent:* L. G. Sharpe, 61 Regent Street, W. *Address:* 25 Portsdown Road, Maida Vale. *Telephone:* 2140 P.O. Hampstead.

Q

QUILTER, Roger, composer; *b.* at Brighton, 1 Nov., 1877; *s.* of Sir Cuthbert Quilter and his wife Mary Bevington; *e.* at Eton College; studied composition at Frankfort-on-the-Maine under Professor Ivan Knorr. Principal compositions: Song cycle "To Julia," brought out by Mr. Gervase Elwes in 1905, "Serenade" (for small orchestra); played at Queen's Hall Promenade Concert on 27 Aug., 1907, "Seven Elizabethan Lyrics," brought out by Mr. Gervase Elwes in 1908, "Three English Dances" (for orchestra), produced at the Queen's Hall Promenade Concert, 30 June, 1910, Music to Children's Fairy Play "Where the Rainbow ends" (Savoy Theatre, 21 Dec., 1911), Suite for orchestra "Where the Rainbow ends," played at Queen's Hall Promenade Concert, 26 Sept., 1912. *Clubs:* Savile, Society of British Composers, etc. *Address:* 7 Montagu Street, London, W.

R

RAAB, Alexander, Pianist; *b.* in Raab, Hungary; received his early musical education at the Vienna Conservatoire, where he won all the principal prizes (including the Beethoven prize), later he studied with Professor Leschetitzky; has appeared in all the chief towns of Hungary, Austria, Germany and Italy and in 1911 toured through Russia with Kubelik. Some years ago he gave two recitals at the Bechstein Hall, and reappeared in London in 1912. *Agent:* Geo. A. Backhaus, 193 Regent Street, W.

RADFORD, Robert, bass; *b.* Nottingham, 13 May, 1874; *s.* of

H. S. Radford, lace manufacturer; *e.* at Bexington Private School; previously occupied as a chartered accountant; entered R.A.M. 1896, his instructors being Messrs. Frederic King, Battison Haynes, and Alberto Randegger; won the Westmoreland Scholarship and other awards; elected Associate, 1904, and a Fellow, 1906; first appeared at the Norwich Musical Festival, 1899, as solo bass, singing the part of Brander in Berlioz's "Faust," etc. His recent engagements include the Handel, Leeds, Birmingham, Sheffield, Norwich, Worcester, Gloucester, Hereford, and Bristol Festivals, and the leading concerts in London and the provinces, including the Philharmonic, the Royal Choral Society, the Boosey and Chappell ballads, the Hallé concerts, etc. Has appeared frequently in opera of recent years, playing leading bass *rôles* in German, Italian, French, and English opera at Covent Garden and elsewhere. Is an able pianist. His favourite parts are the bass solos in Haydn's "Creation," and in opera King Mark in Wagner's "Tristan and Isolde." *Recreations:* Golf, sketching, and musical composition. Is a member of the Savage Club, R.A.M. Club, the I.S.M., etc. *Address:* 63 Haverstock Hill, N.W. *Telephone:* 1050 P.O. Hampstead. *Agent:* Ibbs & Tillett, 19 Hanover Square, W. *Telegraphic Address:* Sonority, London.

RADNOR, Helen, Countess of, amateur musician; well known in that capacity under her former title of Viscountess Folkestone; she took a prominent part in the foundation of the R.C.M. and gave the first concert with her Ladies' String Band and Chorus at Stafford House in 1881 for the benefit of that institution, when £1,000 was realised. Fifteen annual concerts were given by this band which she conducted at the old St. James's Hall and elsewhere, for various charities and especially for the benefit of the People's Entertainment Society in which she took a prominent interest; at the last concert she gave, the Duke of Saxe-Coburg Gotha bestowed upon her the highest grade of the Order for "Kunst und Wissenschaft." Lady Radnor has published several songs and is the Editor of "An Order of Service for Children," Carol Service, etc., etc., published by Novello. *Address:* 12 Upper Brook Street, W.

RANALOW, Frederick Baring, baritone; *b.* Kingstown, Ireland, 7 Nov., 1873; *e.* at Westminster School; studied music at the R.A.M. under Messrs. Arthur Oswald and Alberto Randegger; first appeared at the Queen's Hall in 1898; was for many years a lay-vicar at Westminster Abbey; has since appeared at all the leading concerts in London and the provinces including the Royal Choral Society at the Albert Hall, Queen's Hall Ballad Concerts, Queen's Hall Promenade Concerts, etc. *Recreations:* Cricket and golf. *Address:* 7 Brunswick Terrace, Camden Hill, Kensington, W. *Agent:* N. Vert, Ltd., 6 Cork Street, W.

RANDEGGER, Alberto Iginio, composer; *b.* Trieste, 3 Aug., 1880; nephew of Alberto Randegger; commenced to study the piano when little more than seven years old and the violin at nine; at the age of fourteen he secured the Bologna Diploma for violin playing, Martucci, the famous musician, being one of his examiners; he then came to London, playing for the first time with an orchestra conducted by his uncle at the Imperial Institute; although strongly advised by Sarasate and other eminent players to give his whole attention to the violin, he turned to composition; entered the R.A.M., studying harmony with the late Battison Haynes, also receiving instruction on the violin from Sauret; he next proceeded to the Conservatoire at Milan, where he remained for four years, studying composition with Mapelli, Coronaro, and Bazzini; while at the Milan Conservatoire he frequently conducted his own works, receiving considerable praise and encouragement; returning to London he resumed composition, many of his songs being very successful; he also wrote several pieces for the piano and violin; one of his most important works is "L'Ombra di

Werther," which was first performed as a cantata at Milan in 1889, and afterwards as a one-act opera in Trieste, Rome, and Leipzig, the composer himself conducting; this work was also performed at Norwich Festival. Herr Kubelik played his Concerto for violin and orchestra at the Philharmonic Society (1902); also in Vienna, Berlin, Milan, Turin, Florence, etc., the composer conducting; has also composed a large number of orchestral works and instrumental solos besides over a hundred songs; his latest work is an opera in two acts entitled "Maria di Bréval." He is an Associate of the Philharmonic Society. *Address:* Trieste, Austria.

REAKES, Albert, conductor and teacher of singing; *b.* 5 Aug., 1852; *e.* musically at the L.A.M., of which institution he is an associate; he is a professor of singing at the R.C.M., G.S.M., and L.A.M., conductor of the West London Male Voice Union; from 1884 to 1888 he was assistant conductor of the Bath Philharmonic Society, and from 1893 to 1899 conductor of the New Swindon Choral and Orchestral Society. *Address:* Kalgurli, 23 Inglis Road, Ealing Common, W.

REDDIE, Charles F., pianoforte teacher; *b.* at King's Lynn, 29 July, 1860, his father being a professional organist, and his grandfather, Ferdinand Reddie, a pupil of Samuel Sebastian Wesley, and for some time the teacher of Dr. Samuel Wesley; *e.* at R.A.M. and at Weimar. First professional appearance at King's Lynn, 1870, as a child-pianist. Has given several pianoforte recitals, etc., in London and provinces. Is F.R.A.M., and professor and examiner at R.A.M. and Associated Board. Author of "Piano Playing on its Technical and Æsthetic Sides" (J. Williams). *Address:* 27 Boundary Road, St. John's Wood, N.W. *Telephone:* 882 P.O. Hampstead.

REDFERN, Lilian, soprano; *b.* London; *d.* of James F. Redfern, sculptor; *e.* at North London Collegiate School for Girls; studied pianoforte playing with her mother; subsequently studying singing at R.A.M. under Manuel Garcia, J. T. Hutchinson and Fred Walker; first appeared at a *matinée* at Lyceum as *prima donna* in "Czar and Zimmermann"; played principal singing part in "Morocco Bound" at Shaftesbury, 1893, for three months, in succession to Violet Cameron; made her *début* in oratorio at People's Palace, E., in "Solomon," at Handel Society's Concert; sang as principal soprano for same society on three occasions at St. James's Hall; principal soprano in "Paul Jones," "Pirates of Penzance," "The Greek Slave," etc.; subsequently toured with her own opera and concert recital quartet. Favourite parts: Nedda in "Pagliacci," Santuzza in "Cavalleria." *Hobbies:* modelling and musical compositions. *Address:* 12 Roderick Road, Hampstead, N.W.

REED, William Henry, conductor, violinist, and teacher; *b.* Frome, 29 July, 1877; *s.* of Francis John Reed; *e.* privately; prepared for the musical profession at the R.A.M. under Emile Sauret and Professor Prout; *m.* Eveline Dreyfus. His principal compositions include "Suite Venitienne," "Valse Brillante," "Among the Mountains of Cambria" (produced by Sir Henry Wood at Queen's Hall Promenade Concerts), scenes from the ballet "Caliban" (produced at Gloucester Festival), variations for string orchestra (produced at Worcester Festival and by the London Symphony Orchestra at Queen's Hall); also chamber music, songs, violin, and piano music. *Recreation:* Golf. *Address:* "Froom," Chatsworth Road, Croydon.

REEVES, Herbert Sims Sterndale Joachim, tenor and teacher of singing; *b.* at Gloucester Terrace, Hyde Park, London; *s.* of John Sims Reeves, the most celebrated tenor singer of his time, and Charlotte Emma Lucombe, also a professional vocalist; *e.* at Blackheath, Sevenoaks, and at Dulwich College; prepared for the musical profession, first at Bonn, where he studied for two years under his brother Ernest, and later

at Milan under Professor Alberto Mazzulato, Principal of the Milan Conservatoire, who had also been the master under whom his father studied many years before. Made his *début* at St. James's Hall in May, 1880; afterwards toured England, Ireland, and Scotland with his father, and appeared at the Liverpool Philharmonic Society's concert, and the "Gentlemen's Concerts" at Manchester, under Charles Hallé. Made his first appearance on the opera stage 13 Feb., 1884, at the Theatre Royal, Brighton, in a ballad opera, entitled "Guy Mannering"; afterwards toured in the provinces in light opera for nearly two years; appeared at the Crystal Palace in principal tenor part in a new opera composed by George Fox. Deputised for his father several times with conspicuous success both in concerts and on the stage, once for a week's run of ballad opera at the Standard Theatre, Bishopsgate, in May, 1888, and in "The Bohemian Girl" at Brighton in 1889. Married Annie Mabel Nilen in 1891. Appointed a professor of singing at the G.S.M., where he has a large number of pupils. *Hobbies:* Cricket, tennis, and walking, and studying operatic parts. *Address:* G.S.M., Victoria Embankment, E.C.

RENNAY, Leon, family name René Papin, *b.* St. Louis, U.S.A.; *s.* of Theodore and Adelaide Papin, a descendant of Denis Papin; prepared for the musical profession in Paris; first appeared in Paris at the Salle Erard, 1900; sang during the Newport (U.S.A.) season, 1904, and several subsequent seasons; engaged by Reynaldo Hahn, the composer, to interpret his songs at his London *début* concert, Bechstein Hall, 16 May, 1906; has since appeared at most of the leading London and provincial concerts, and has visited Italy, where he had the honour of appearing before Queen Helena, and gave numerous concerts in Rome and Florence; is at the present time (Jan., 1913) in the United States. His speciality is the interpretation of ancient and modern French classical songs. *Agent:* R. L. Pallen, 675 Madison Avenue, New York, U.S.A. *London Agents:* Ashton's Royal Agency, 38 Old Bond Street, W.

RÉVY, Aurelie, actress and vocalist; *b.* Hungary; *e.* Buda-Pesth; commenced her musical career as violinist, in which capacity she played before the King of Roumania; received vocal training at Conservatoire, Buda-Pesth, afterwards appearing in opera at Buda-Pesth and Vienna with great success; sang in Milan, Turin and other cities in Italy; made her first appearance at Royal Opera, Covent Garden, 1904, in "Cavalleria Rusticana" and "Pagliacci"; has also sung in "Adrienne Lecouvreur," "La Bohéme," "Faust," "Siberia," etc. *Address:* c/o *The Era.*

REYNOLDS, Edie, violinist; *b.* at Buda-Pesth. As a child was brought to England by her parents, and when eight years of age she began to study the violin. Some time later she came to London and entered the R.C.M., and subsequently the R.A.M. with Emile Sauret as her master. From Sauret the young student received the warmest encouragement; on one occasion Sauret gave a luncheon in honour of Max Bruch and Tschaikovsky, and invited his young pupil to meet his distinguished guests. When luncheon was over, Miss Reynolds was honoured by each composer with the request to play his concerto. She played the No. 3 in D Minor with Bruch at the piano, and Tschaikovsky's great concerto with the composer accompanying. She has toured with Mdme. Antoinette Sterling, Mdme. Patey, and with Mdme. Ella Russell, and has played at all the leading London and provincial concerts and festivals. *Agent:* Ashton's Royal Agency, 38 Old Bond Street, W.

REYNOLDS, Walter, euphonium soloist; *b.* Bursledon, Hants, 17 Dec., 1866; received no regular musical instruction, but by diligent study became a skilled performer on the euphonium, and also a player on the tuba and contra trombone; he is also a well-known band teacher and adjudicator; has been solo euphonium

player, etc., of the Queen's Hall Orchestra since 1897, and contra trombone player at the Royal Opera for many years; has acted as adjudicator at about 100 competitions, including the Royal National Eisteddfod, National Band Festival at the Crystal Palace, etc.; has been Conductor of the London County Council's Park Band since 1908. *Address:* 34 Florence Road, Stroud Green, N.

RICH, Eva, soprano; *b.* Sheffield, 25 Oct., 1879; *d.* of Henry Rich, Corporation Inspector; *m.* Allan Smith, violinist; commenced to study music at the age of fourteen with Miss Marie Foxon, A.R.A.M.; made her first appearance with the Sheffield Choral Union as principal soprano in Flotow's "Martha"; her principal engagements include appearances at the Sheffield Festivals in 1908 and 1911, Queen's Hall Promenade Concerts; also with Busoni, Kreisler, Miss Marie Hall, Miss Fanny Davies, Mark Hambourg, Vecsey, etc. *Address:* "East View," Leavygreave, Sheffield.

RICHARDS, Henry William, *b.* 1865; deputy-organist at All Saints', Notting Hill, 1878-1880; organist and choirmaster at St. John's, Kilburn, 1880-86; 1882, played the "Vocalion" before Her Majesty Queen Victoria at Windsor; 1883, A.R.C.O.; 1885, F.R.C.O.; 1881-83, organist to the Kilburn Church Choirs Association; 1885, organist to the Paddington Choral Society; 1886, to present time, organist of Christ Church, Lancaster Gate. Mus. Bac., 1895; Mus.Doc., 1903, Durham; Hon. R.A.M.; professor of organ and choir training at the R.A.M.; professor of organ at the London Music School; member of the Philharmonic Society; examiner of the Royal College of Organists, also for the R.A.M., the Associated Board of the R.A.M., and the R.C.M.; member of the Council Union of Graduates; Member of the Committee of Management, R.A.M.; Musical representative of the Registration Council for Teachers. *Hobbies:* Tennis, reading, and bicycling. *Club:* R.A.M. *Addresses:* 6 Norfolk Square, London, and The Slade, Mortimer, Berks.

RICHTER, Dr. Hans, orchestral conductor; *b.* Raab, Hungary, 4 Apr., 1843; was intended for an orchestral player and studied the horn at the Lonenburg School under Kleinecke, and afterwards with Sechter at the Vienna Conservatoire; his progress as a player and afterwards as a conductor was rapid, and he came under the particular notice of Wagner, of whom he was an intimate friend, and from whom he imbibed the traditions which, with his own consummate genius, make him the finest conductor of Wagner's operas. In 1875, owing largely to Wagner's influence, he was appointed to the direction of the Court Opera, Vienna, and in 1876 was selected to conduct the first Wagner Festival held in Bayreuth. Among the herculean tasks achieved by Richter during Wagner's life-time was the writing of the first fair copy of the full score of the "Meistersinger," a stupendous work that only musicians can properly appreciate. Another notable event in his strenuous life was the first performance of "Lohengrin," at Brussels, which took place under his direction. His first visit to London was paid in 1879; when he conducted orchestral concerts by the Philharmonic and other leading societies; since then he has paid annual visits to London, giving orchestral concerts with the London Symphony and other orchestras, and has also conducted the concerts given by the Hallé Orchestra in Manchester for many years and conducted the "Ring" series at the Royal Opera, Covent Garden. His commanding ability as a conductor has won him world-wide renown. He was created Mus.Doc. Oxford (*honoris causa*), 1885, and a Member of the Victorian Order, 1904; is the possessor of numerous foreign decorations. *Address:* "Vienna Conservatorium," Wahring, 56 Sternwarte Str. XVIII, Vienna.

RICORDI, G. and Co., music publishers, founded in Milan by Giovanni Ricordi (1785-1853). The business passed into the hands of (*a*) his son Tito (1811-1888), and (*b*) his grandson Giulio (1840-1912). Giulio's son Tito

is now (1913) managing director. The firm have become famous as publishers of the original editions of Rossini, Donizetti, Verdi, Puccini, and all the greatest Italian composers. *London Address:* 265 Regent Street, W. *Telephone:* 10837 Central.

RIDEOUT, Percy Rodney, composer and organist; *b.* in London in 1868. He gained an open scholarship for composition at the R.C.M., and studied for three years under Sir Hubert Parry, afterwards receiving a special grant for travel in Germany. Since that time he has been engaged in the usual work of an organist and teacher, and graduated as Doctor of Music at London University in 1896. An early orchestral work was produced by Mr. Henschel at St. James's Hall, and his compositions include a pianoforte concerto, a violin sonata, several orchestral scenas, together with songs and pianoforte pieces, etc. *Address:* 69 Chatsworth Road, Brondesbury. *Telephone:* 712 Willesden.

RIDER-KELSEY, Mme., soprano; *b.* New York, 1882; first studied with L. A. Torens of Chicago, and afterwards with Theodore J. Toedt, in New York, sang with great success in oratorio and concert work in America and made her first appearance in opera at Covent Garden in 1908. *Address:* c/o Covent Garden Opera House.

RISELEY, George, conductor and organist; *b.* at Bristol in 1844; at the age of seven became a choirboy in the cathedral; in 1862 he was articled to Mr. John Corfe the cathedral organist and after a term as assistant, succeeded to the chief position in 1876, which he held for twenty-three years, and has been the official organist to the Colston Hall Company from the beginning of its history; he was later appointed to succeed Charles Hallé as conductor of the Bristol Musical Festival, and was known to Londoners for many years as conductor of the old Queen's Hall Choral Society and Director of Music at the Alexandra Palace. *Address:* 11 Priory Road, Tyndalls Park, Bristol.

RITTE, Philip, tenor; *b.* at Edinburgh, 8 Jan., 1873; *s.* of Bernard Rittenberg; *e.* at Cowper Street Schools, City; *m.* Miss Lillie Latte; prior to entering the musical profession he studied painting; made his *début* in "The Cherry Girl" at the Vaudeville Theatre, has appeared at the London Ballad Concerts at Queen's Hall and Albert Hall each year since 1904, besides singing at most of the leading London and provincial concerts. *Recreations:* painting and golf. *Address:* 136 Brondesbury Villas, N.W. *Telephone:* 52, Willesden.

RITTER, Camillo, violinist; *b.* Coblenz, 1875; *s.* of Franz Ritter and Emma Ritter-Boudy, pianist; *m.* (June, 1907) the daughter of Dr. Anderson Robertson of Glasgow; *e.* at London, Berlin, and Prague; prepared for the musical profession principally in Berlin, at the Royal High School, where he was a pupil of Joachim between 1890-1894, also of Professor Carl Halir; first appeared as solo violinist in 1882 at Glasgow; his principal engagements were Glasgow Scottish Orchestral Popular Concert, London Promenade Concerts, violin recitals in Vienna, Graz (Austria), Prague, etc. His favourite professional occupations are teaching and ensemble playing.

ROBINSON, Ethel L. (Mrs. Arthur Robinson Smith); concert director and musical agent; *b.* Grahamstown, South Africa; *d.* of Murrell Robinson, M.Inst.C.E., Chief Inspector of Public Works, Cape Colony, and his wife Marianne Bance Ebden; *e.* at London and Brussels; *m.* Arthur Robinson Smith; her well-known business in Wigmore Street was established in 1896, and it is worthy of note that Miss Robinson was the first woman to start a concert agency. Is a member of the Society of Women Journalists and National Union of Women Workers. *Address:* 7 Wigmore Street, Cavendish Square, W. *Telephone:* 793 Mayfair. *Telegraphic address:* "Musikchor, London."

ROBINSON, Hamilton, Mus.Doc. (Dunelm), A.R.A.M., F.R.C.O., Professor of Harmony and composition at the G.S.M.; Lecturer at King's College, London University; *b.* Brighton, 6 Dec., 1861; *e.* at the R.A.M. *Address:* 30 Mount Park Crescent, Ealing, W.

ROGAN, Lieut. J. Mackenzie, M.V.O., Mus.Doc., Hon. R.A.M., Bandmaster Coldstream Guards. *Club:* Savage. *Address:* Trent House, Larkhall Rise, S.W. *Telegraphic address:* "Roganda, London." *Telephone:* Hop 1554.

ROGERS, ROLAND, organist and composer; *e.* privately; graduated Mus.Bac. (Oxon) 1870, Mus.Doc. (Oxon) 1875; principal appointments as organist: St. John's Wolverhampton, 1863; Parish Church, Tettenhall, Staffordshire (1868); Bangor Cathedral (1871 to 1891); St. James's, Bangor, 1893; Bangor Cathedral (re-appointed 1906); is the composer of a cantata, "The Garden," "Prayer and Praise" (a choral and orchestral work), and a quantity of Church music and some very popular part-songs. *Address:* Laurel Bank, Bangor.

ROLT, Bernard, composer; *b.* London, 18 Nov., 1872; *s.* of the Rev. Henry George Rolt, Church of England clergyman, and his wife, Fanny Paulet Wood; grandson of Lieut.-General Sir John Rolt, K.C.B., who served with distinction in the Peninsula War, and was Governor of Plymouth at the time of his death; is also a descendant, on his mother's side, of Dr. Charles Burney, the musician and author, and is thus connected with Fanny Burney, afterwards Madame D'Arblay, the famous author of "Evelina," etc.; *e.* at Winchester College, and for the army, and held a commission in the 51st Yorks Militia Regiment; received his musical training partly at the G.S.M. and in Paris under M. Bachelet; has composed a number of songs, and has frequently accompanied his own compositions at the Ballad and other leading concerts. Has composed the music of a comic opera, "Mr. Flame," libretto by Charles Haddon Chambers.

RONALD, Landon, composer, conductor and pianist; *b.* London, 7 June, 1873; *e.* at St. Marylebone and All Souls' Grammar School and Margate College; *m.* Fraulein Mimi Ettlinger, of Frankfort-on-Maine. He displayed indications of being musical at an extremely early age. His mother gave him his first pianoforte lessons, and afterwards selected his masters and guided his musical studies. After receiving private tuition on the piano and violin from Franklin Taylor and Henry Holmes respectively, he was entered at the R.C.M. at the age of thirteen, where he studied under Sir Hubert Parry (composition), Sir Frederick Bridge (counterpoint), Sir Charles Villiers Stanford and Sir W. Parratt in addition to the two masters whose names have been given, and who were professors at the College. He left the College at the age of sixteen a good pianist, a fair violinist and a composer of some minor works, with a knowledge of the orchestra and orchestral music largely gained through playing first violin in the College orchestra. His first professional engagement, obtained in 1890, soon after he left the College, was to play the piano part in "L'Enfant Prodigue" at the Prince of Wales's Theatre, which post he obtained in competition with numerous other applicants, and he accompanied the famous musical play over 500 times all through England and Scotland. He was then engaged by Wm. Greet to tour as conductor of comic operas, where he acquired great experience. At the age of eighteen he met Signor Mancinelli, and through his influence as well as his own merit was appointed *maëstro al piano* at the Italian Opera, Covent Garden, under Sir Augustus Harris. He was next sent by Sir Augustus on a six months' tour as one of the conductors of a company including the Sisters Ravogli, Lucile Hill, David Bispham, Joseph O'Mara, Richard Green, and about twenty Italian artists, together with a large chorus and orchestra. In 1893 he was introduced to Madame

Melba, who required a *maëstro* to study "Manon" with her, and since then he has invariably joined her upon her British and American tours as conductor and accompanist. He frequently appeared at Balmoral and Windsor before Queen Victoria, the late King Edward and Queen Alexandra. In 1895-6 at the age of only twenty-one, he conducted grand opera at Covent Garden and Drury Lane. In 1896-1899 he conducted musical comedy for Mr. Tom B. Davis at the Lyric Theatre. He has been conductor of the New Symphony Orchestra since 1908; was musical editor of the *Artist* in 1902 and of the *Onlooker* in 1903. For the past eight years he has directed a season of concerts at Birmingham, and in Aug. and Sept. each year at Blackpool. In Nov., 1910, he was elected Principal of the G.S.M. in succession to Dr. W. H. Cummings. Mr. Ronald has conducted in Amsterdam, Berlin, Vienna, Leipzig, Bremen, and the Academy of St. Cecilia at Rome, where he introduced Elgar's Symphony No. 1 for the first time in Italy. He has composed nearly 200 songs, including additional numbers to "Little Miss Nobody," "L'Amour Mouillé," "Florodora" and "The Silver Slipper"; several orchestral pieces, among them a Suite de Ballet and Symphonic Poem; the music of the Coronation Ballet, "Britannia's Realm" and the "Entente Cordiale" Ballet, both produced at the Alhambra Theatre, etc., etc. His favourite recreations are bridge and croquet. *Address:* 118 Westbourne Terrace, Hyde Park, W. *Telephone:* 1445 Paddington.

RONALDS, Mrs. Mary Frances, distinguished amateur vocalist; *b.* in New York; *d.* of Joseph Ballard Carter and his wife Mary Chamberlain; widow of the late Peter Lorillard Ronalds, of New York. Mrs. Ronalds has been instrumental in bringing to light and assisting with her influence numerous young musicians whose gifts might not otherwise have been granted those opportunities so necessary to a musical career, while all the great artists of the day have counted it a distinction to appear at her *salons*. *Address:* 7 Cadogan Place, London, S.W. *Telegraphic address:* Vivement, London. *Telephone:* 1889 Victoria.

RONAY, Kalman, violinist and teacher; *b.* Vészprém, Hungary, 1868; received his musical education at the Vienna Conservatoire; holds the following orders: Officier Medjidje, Commandeur Danilo, Officier St. Sava, Chevalier Crown of Roumania, etc., etc.; he is a professor at the G.S.M. *Recreations:* Billiards and cards. *Address:* 28 Abbey Road, St. John's Wood, N.W.

ROONEY, Kate, contralto; *b.* at Dubbo, New South Wales, Australia; *d.* of Patrick J. Rooney, of H.M. Customs, New South Wales; *e.* at St. Vincent's College, Sydney, New South Wales; passed first class Civil Service, junior and senior Sydney University Examinations; prepared for the musical profession by Madame Christian, at the Garcia School of Music, Sydney; won in 1898 the gold medal for the highest pass in singing at the examination of the Associated Board of R.A.M. and R.C.M., being the first to gain honours in these examinations in Australia; the same year made her first public appearance of importance at the Sydney Town Hall with the Philharmonic Society in Rossini's "Stabat Mater" and Mendelssohn's "Lobgesang"; she organised and toured her own concert company through the Australian Colonies, visiting bush towns; after arriving in England she studied for some time with Charles Santley; her first London appearance was at the Festival of the Royal Society of Musicians in 1902, followed by the Catholic Choirs' Festival at Queen's Hall, and repeated engagements at the London Ballad Concerts, and in oratorio and concerts, with various choral and orchestral societies, at Crystal Palace, Royal Albert Hall, Queen's Hall, St. James's Hall, and in all the principal cities and provincial towns of the United Kingdom; she toured with Mr. William Ludwig through England, Ireland and Wales in 1903, and with Mr. now Sir George

Alexander on his flying *matineé* and concert company tour in 1905; has sung songs in the Gaelic language at the Festival Concerts of the Gaelic League; she took part in the Gaelic Festival at Covent Garden Opera House on 17 Mar., 1906, and was the first singer to introduce songs in Gaelic to the public in Australia; *m.* Mr. William Kirkham (1907). During 1909-1910 she made an extensive tour of the Australian States with her own concert party, composed entirely of Australian artistes. *Address :* Ailsa Park Villa, St. Margaret's-on-Thames. *Telephone :* 1216 Richmond.

ROSE, Algernon Sidney, *littérateur* and critic, Fellow of the Philharmonic Society; *e.* at Broadstairs, Kent, and afterwards in Stuttgart and Yverdon, Switzerland; *m.* Miss Mary Wheldon, L.R.A.M.; studied pianoforte under Buttschardt at Stuttgart and Carl Hause in London; has been for sixteen years Hon. Sec. of the Westminster Orchestral Society; his musical compositions include waltzes, marches, minuet, etc., published by Chappell & Co., and his literary publications are as follows :—" Talks with Bandsmen," " A Handbook for Wind Instrumentalists," " Greater Britain Musically Considered," " Blue-book on Pitch," " Information Concerning Pianos," " On Choosing a Piano," " Dances of the Olden Times "; he was responsible for forty articles in the " Harmsworth Self-Educator " and part author of the musical novel " A 439, or the Autobiography of a Piano." Mr. Rose is Secretary of the Authors' Club, Whitehall Court. *Address :* 10 Stirling Mansions, Hampstead. *Telephone :* 2159 P.O. Hampstead. *Telegraphic Address :* Azyrites, London.

ROSÉ, Arnold, violinist and teacher; *b.* Yassy on 24 Oct., 1863, studied at the Vienna Conservatorium between 1878-1881, made concert tours in Germany and France, played with the Philharmonic Orchestra, Vienna, in 1881, became leader of the Royal Opera Orchestra under Yahn and toured with his Quartetto through Europe. Leader at Bayreuth in 1889, 91, 92, 94 and 96 and joined the teachers of the Vienna Conservatorium in 1894. Possessor of many orders and medals. *Address :* XIX Pyrkergasse 23, Dōbling, Vienna.

ROSENTHAL, Moriz, pianist; *b.* 18 Dec., 1862, in Lemberg; studied piano under Karl Mikuli in Lemberg, Raffael Joseffy in Vienna, and Franz Liszt in Weimar and Rome. At thirteen years old he appeared in Vienna, Warsaw, and Bucharest; two years later in Paris and Petersburg; he then returned and followed " humanist " studies at the University at Vienna, and continued his musical education; in 1882 he made his first appearance before the public in that town, and has since made concert-journeys through America (1888-96-97, 1898-99), and the whole of Europe with ever-increasing success. Rosenthal is one of the most prominent virtuosos, and is the composer of many important works for the piano (variations on a single theme—papillons, studies, a romance, and a prelude). On 9 May, 1912, he had the honour of being appointed Court Pianist to their Majesties the Emperor and Empress of Austria. *Address :* 1 Rathausstrasse, 20, Vienna.

ROSTOWSKY, Nicolas, tenor; *b.* in the South of Russia; studied medicine as a young man and actually practised for two years as a doctor. Being gifted, however, with a fine tenor voice, he abandoned medicine and turned his attention to vocal cultivation, becoming a pupil of his well-known fellow countryman, M. Korsoff, and later on, in Italy, of Signor Vanzo. In a brief time his studies had progressed so rapidly that he made his appearance first at the Imperial Theatre at St. Petersburg, and soon afterwards at Moscow. Has appeared in all the leading opera houses of his own country and has sung on several occasions at Covent Garden, where he made his English *début* in 1910. *Address :* c/o Covent Garden Opera House.

ROTTENBURG, Ludwig, conductor; *b.* at Cernowitz; studied music at

Vienna Conservatorium, under Robert Fuchs; was for some time conductor at the Stadt Theatre, Brunn, and was recommended by Brahms for post of chief conductor at the Imperial Opera House, Frankfort, was engaged for first time at Covent Garden to conduct Wagnerian operas in grand season, 1912.

ROYLE, Thomas Popplewell, organist; *e.* privately; graduated M.A. and Mus.Bac. (Oxon) 1892, appointed organist of Chapel Royal, Savoy, in 1900, and still holds this position. *Address:* 41 Wilberforce Road, Finsbury Park, N.

ROZE, Marie, operatic soprano; *b.* Paris, 2 Mar., 1846; *d.* of M. Rôze Ponsin, a lawyer, and a descendant of Count Rôze de la Haye; her mother was an amateur pianist, and gave her her earliest lessons in music. At the age of sixteen she was entered at the Paris Conservatoire under Molker. Auber, who was at the time director, heard her sing, and undertook her instruction. She obtained first prize for singing in 1865, and in 1866 the first prize diploma and gold medal. She was engaged for three years by the director of the Opéra Comique, where she made her *début* on 16 Aug., 1865, in the title-*rôle* of Hérold's now almost forgotten opera, "Marie." Among her subsequent impersonations and creations were Anna in "La Dame Blanche," Zerlina in "Fra Diavolo," Marguerite in "Le Pré aux Clercs," and the principal female *rôle* in Méhul's "Joseph," in which she appeared with the famous tenor Capoul. Following this Auber's opera "L'Ambassadrice" was written and produced, in which she created the principal part, and shortly afterwards she appeared as Thérèse in "Le Fils de Brigadier," by Victor Massé, and as Djalma in Auber's "Premier Jour de Bonheur." She subsequently created the part of Jeanne in Flotow's "L'Ombre." She then studied the part of Marguerite in "Faust" with Gounod, and in 1869 made her first appearance at the Grand Opera in that part. In that year, too, she took part in the Imperial concerts given at the Tuileries by Napoleon III, and it is interesting to recall that she was present at the last of its kind held at the Tuileries on Monday, 14 Mar., on which occasion the Emperor received the cipher despatch which decided the declaration of war between France and Germany. Marie Rôze remained in Paris during the whole of the siege, and moreover organised an ambulance and nursed the sick and wounded, contributing to the expense by giving concerts and other performances in which she took a principal part. On the termination of the war she went to Holland and Brussels, having previously received from M. Thiers and Marshal MacMahon, both of whom were subsequently Presidents of the Republic, a gold medal and a diploma thanking her in the name of France for the services she had rendered during the siege; she was also made "Officier de l'Instruction Public," and was the recipient of numerous other orders. She also received presents from several regiments, and the bronze medal of the Geneva Convention for her services to the sick and wounded on the field. From Brussels she came to London, where she made her first appearance at Her Majesty's Theatre as Marguerite; on 30 Apr., 1872, the late Colonel J. H. Mapleson offered her a five years' engagement, which she accepted. In 1877 she visited America under the management of M. Strakosch, making her first appearance in New York in "La Favorita." Marie Rôze returned for the London season of 1879, but afterwards revisited America, remaining there until May, 1881, when she came back to London once more, and reappeared at Her Majesty's as Leonora in "Il Trovatore" and as Carmen. In 1883 she joined the Carl Rosa company, appearing at Liverpool as Leonore in Beethoven's "Fidelio," and remaining with the company for some years. She subsequently appeared in oratorio. She frequently sang before Queen Victoria, and Her Majesty presented her, among many valuable proofs of her admiration, with a diamond brooch and diamond bracelet. She has retired from the stage and concert platform for some time, and has opened

a school of singing in Paris, where she has a large number of pupils. *Address :* 37 Rue Joubert, Paris, and Castel Montrose, Val Notre Dame, Bèzons, Seine-et-Oise.

RUBENS, Paul A., librettist and composer ; *b.* 1876 ; *e.* Winchester, and at Oxford University ; originally intended to follow the profession of a barrister ; contributed some songs to "Florodora" at Lyric, 1899 ; wrote part of the lyrics and composed the score of "Great Cæsar," 1900 ; composed various numbers for "A Country Girl," 1902 ; "The Cingalee," 1904 ; "The Blue Moon," 1905 ; "The Dairymaids," 1906 ; author of "Young Mr. Yarde," 1900 ; sole author and principal composer of "Three Little Maids," 1902, and "Mr. Popple (of Ippleton)," 1905 ; part author and sole composer of "Lady Madcap," 1904 ; "Miss Hook of Holland," 1907, and "My Mimosa Maid," 1908 ; sole author and composer of "Dear Little Denmark," 1909 ; furnished part lyrics and whole of the music of "The Balkan Princess," 1910 ; part author, with Harold Whitaker, of the farce, "Lovely Woman," 1910 ; is an ardent motorist, a good game shot, and skilful fisherman ; is a member of the Old Stagers. *Clubs :* Garrick and Royal Automobile. *Address :* 27 Shaftesbury Avenue, W.C. *Telephone :* 6700 Gerrard.

RUDALL, CARTE & Co., Ltd., music publishers, wood and brass instrument makers. Established in 1780 by Mr. Kramer, who came to England in the train of King George III. The firm afterwards became Kramer & Key, and then solely Mr. Key, after which the title became successively Key, Rudall & Co., Rudall, Rose, Carte & Co. ; and finally Rudall, Carte & Co., Incorporated in 1910 as a Private Limited Company. *Managing Director :* Montague S. George. In 1876 the business was removed from 20 Charing Cross to 23 Berners Street, the old town residence of Lord Berners, and now the rendezvous of all the leading flute-players of the world when in London. *Address :* 23 Berners Street, Oxford Street, W. *Telephone :* 6775 Gerrard.

RUMFORD, Kennerley, baritone ; *b.* at Hampstead, 2 Sept., 1872 ; *s.* of Joseph Kennerley Rumford, related to Count Rumford, the celebrated scientist ; *e.* at King's School, Canterbury, Frankfort and Paris ; studied singing in Paris under Signor Sibriglia, and in London under George Henschel ; *m.* Miss Clara Ellen Butt, 26 June, 1900 ; first appeared at the St. James's Hall in 1896 ; has since sung at the Birmingham and Handel Festivals, and at nearly all the principal London and provincial concerts and festivals ; his annual concert with his wife, Madame Clara Butt, is one of the events of the London musical season ; has received several commands to sing before the late Queen Victoria and the late King Edward. His recreations are numerous, and include cricket, golf, fishing, tennis, riding, driving and motoring. Is a collector of old pewter. *Address :* Compton Lodge, Harley Road, South Hampstead. *Telephone :* 1272 P.O. Hampstead. *Clubs :* Garrick, Beefsteak and Arts, M.C.C., Surrey C.C. ; Royal St. George's, Sandwich, and several other golf clubs. *Agents :* Ibbs & Tillett, 19 Hanover Square, W.

RUMSCHIYSKY, Dr., pianist and conductor ; *b.* 3 Apr., 1875, at Wilna, the former capital of Lithuania ; *e.* as a Doctor of Medicine and took a medical degree. Studied with Toutkovsky of Kiev. Was offered by Mr. Bernhardt—the late director of the St. Petersburg Conservatoire—the directorship of the Imperial Conservatoire in Irkutsk, Siberia, which he held for three years. Has played and conducted in Russia, Germany, France, and lately in England. *Agents :* Ashbrooke and Michell, 7A Piccadilly Mansions, W.

RÜSCHE-ENDORF, Mme., operatic soprano ; *b.* at Dortmund, studied at the Cologne Conservatoire and in Italy. Made her *début* in Der Freischutz at the Stadttheater, Zurich ; and appeared at the Stadttheater, Cologne, and the Hoftheater, Hanover ; she has sung in all the leading

towns in Germany, Austria, Holland and Belgium, and has been frequently heard at Covent Garden; appeared several times at the Bayreuth Festivals, and also sang Isolde at the Munich Festival. For the past year she has been engaged as first dramatic soprano at the Stadttheater, Leipzig. Her *répertoire* includes the three Brunnhildes, Elisabeth, Sieglinde and Isolde. *Address:* c/o Covent Garden Opera House.

RUSSELL, Madame Ella, operatic soprano; *b.* at Cleveland, Ohio, 30 Mar., 1864. When about nine years of age she was entered at the Cleveland Conservatoire, and at ten made her first public appearance at a charity concert. When she was fifteen her voice was already of remarkable quality, and Max Strakosch advised her to study in Paris. Acting on this advice she placed herself under Madame de la Grange, and studied acting with Edouard Pluque, of the Grand Opera. After two years she went to Milan and completed her vocal studies under Sig Giovanni. In 1882, she made her first appearance on the lyric stage at Prato in Tuscany, in the part of Leonora in "Il Trovatore," and almost immediately secured a distinguished place among operatic singers. She was at once secured for Florence, where she sang the leading *rôles* in "Lucia di Lammermoor" and "Linda di Chamounix." She next visited Turin and afterwards Milan. In 1883 she made an extended tour of Spain, together with Tamberlik, the famous tenor. She went from Spain to Vienna, then to Buda-Pesth, Berlin, Warsaw, St. Petersburg and Moscow. Her first appearance in this country was at Covent Garden under Signor Lago in May, 1885, when she selected for her *début* the part of Gilda in "Rigoletto." She was engaged to sing at Covent Garden for four years in succession, during which she increased her *répertoire* to thirty operas. In 1887 she undertook a long tour through the United Kingdom, and in the following year returned to Russia. An extended continental tour followed, after which she once more returned to England and accepted an engagement with the Carl Rosa Company. She has also appeared at the principal concerts at the Albert Hall, Queen's Hall, Crystal Palace, and St. James's Hall, as well as at the Handel and other festivals, and, by command, at the State and other concerts at Buckingham Palace. In private life she is the Countess di Rhigini. *Agents:* Schulz-Curtius and Powell, 44 Regent Street, W. *Address:* 19 Loudoun Road, St. John's Wood, N.W.

RUSSELL, Leonora, soprano; *b.* Kilburn, London, her parents being Lionel and Helena Leon; a lineal descendant of Henry Russell, composer of "Cheer, boys, cheer," and many other famous songs. Trained by E. Camerini and William Shakespeare. First appeared Bechstein Hall, Dec., 1903. Has sung in oratorio in provinces, and at London concerts in important halls. *Business Manager:* Howard Aynstey, Dudley House, Barons' Court, W.

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SAFONOFF, Wassily, conductor and pianist; *b.* Caucasus in 1852; *s.* of Elijah Safonoff and his wife Anna Frolowa; *m.* Warwara Wyschnegradski; *e.* at the Imperial Alexander Lyceum and the Conservatorium, St. Petersburg; studied with Leschetitzky and Louis Brattin (piano), and Nicholaus Zaremba (musical theory). Made his *début* on 22 Nov., 1880, at the Imperial Society of Music, St. Petersburg, and first appeared in London as conductor of the London Symphony Orchestra; was for seventeen years conductor of the Moscow Imperial Musical Society and director of the Moscow Conservatoire, then for six seasons conductor of the New York Philharmonic Society; is now permanent conductor of the Imperial Society of Music, St. Petersburg.

Besides conducting in London he has appeared at Birmingham, Liverpool, Newcastle-on-Tyne, Leeds, Edinburgh, Glasgow, as well as all the European Capitals and important musical centres; he conducts without a bâton. *Recreations:* Variety Theatres, Turkish Baths, reading, and solitary walks in woods and mountains. *Club:* English Club, Moscow. *Address:* c/o *Concert direction,* Hermann Wolff, Berlin, W35.

SAINT-GEORGE, George, violinist and composer; *b.* Leipzig, of English parents; studied violin with Moritz Mildner at Prague, where he first became acquainted with the viola d'Amore, a fine specimen being lent him by Mildner; studied composition at Dresden with Julius Otto, and piano with Rühlmann; chiefly occupied as teacher and composer; has made many successful appearances (St. James's Hall, etc.) as a viola d'Amore *virtuoso;* as a composer is best known by his large contribution to violin literature; several effective organ works by him are issued by Schott, Lemoine (Paris), and others; his orchestral Suite, op. 20, and Overture, "Le Reveil du Printemps," were produced by the late Sir August Manns at the Crystal Palace. *Principal recreation:* Lutherie. Has made twelve violins, two violas, one 'cello, six viola d'Amore, and four viola da Gamba, one of which was made in commemoration of the Coronation of King George V; a Welsh "Crwth" for the Cardiff Museum, upon which he gave a recital to the Honourable Society Cymmrodorion, being the first performer on that instrument since 1801. His latest achievement is an Elizabethan lute. These reproductions of antique instruments are considered by experts to be unequalled examples of Luthier's art. *Address:* 41 Elgin Avenue, W.

SAINT-GEORGE, Henry, violinist and author; *b.* London, 1866; *s.* of George Saint-George, the well-known violinist and composer, and his wife Jessey Bryce, vocalist; *m.* Lilly von Kornatzki, pianist; *e.* privately, and by his father in music, receiving his first violin lesson at the age of five and a half years; he first appeared as a solo violinist at the Alexandra Palace, 1881, playing de Bériot's concertos, etc.; has since made numerous appearances in London and the provinces as soloist on the violin and viola da Gamba; plays works in many styles from Bach (Chaconne) to Paganini, Wieniawski, Sarasate, etc.; has introduced to the British public three unknown works by Bach—including a symphonic movement for violin, a concerto for two violas, and a Trauer Ode for contralto with two gambe obligati. Has contributed largely to the musical press and edited *The Strad* for several years; his publications include "The Bow: Its History, Manufacture, and Use," and "The Place of Science in Music," and compositions for piano, violin, etc. *Recreations:* Painting, photography, and debating. *Club:* Authors'. *Address:* 3 Walterton Road, W.

SAINT-SAËNS, Camille, composer; *b.* Paris, 1836; entered the Paris Conservatoire and studied the piano, organ, and composition under Stamati and other leading professors of the day; he commenced his profession as an organist, and was appointed organist at the famous church of La Madeleine, Paris, at the age of twenty-two; he subsequently became renowned as composer and pianist, and wrote several operas which have obtained wide fame, notably "Samson et Dalila," produced in Paris in 1877, and now regularly included in the *répertoire* of the grand opera, besides being frequently heard at Covent Garden. Other operas composed by him include "Henry VIII," produced in 1883; "Ascani," 1890; "Phryne," 1893; "Frédegonde," 1895; "Les Barbares," 1901; "Hélène," 1903; he has also composed a large number of symphonies and concertos for violin, piano, and other instruments; and an ode, "La Lyre et la Harpe," for the Birmingham Musical Festival, 1879. He has written a number of minor works for piano, violin, 'cello, etc., and was occasionally heard as a solo pianist both in Paris and London. Is a member of the Académie des

Beaux Arts, Paris, and an honorary LL.D. of Cambridge, besides having several foreign orders and decorations. *Address :* Place de la Madeleine, Paris.

SALTZMANN - STEVENS, Mme. Minnie ; *b.* Bloomington, Illinois, U.S.A., of German mother and French father. Owing to the premature death of her father, she had to earn her living when only fourteen years old ; joined a quartette in church choir and was thus enabled to begin her musical education. Upon her marriage with Dr. Stevens, she came to Europe. Studied in Paris for four years with Jean de Reszke. First appearance on the operatic stage at Covent Garden, in January, 1909, as Brunnhilde in " The Ring " during the English season ; then followed performances of " The Ring " in German at the Royal Opera, Lisbon, this being the first time " The Ring " was ever given there ; she afterwards appeared at the two special performances of " Die Walküre " during the grand season at Covent Garden and a guest performance at the Royal Opera, Berlin. Mme. Saltzmann Stevens later studied Isolde with M. de Reszke, and has now added this *rôle* to her *répertoire*. *Address :* c/o Covent Garden Opera House.

SAMMARCO, G. Mario, baritone ; *b.* Palermo, Sicily, in 1873. He made his *début* at the Dal Verme Theatre, Milan, in Puccini's earliest work, " Le Willy " ; this led to a tour throughout the Italian opera houses. A remunerative engagement in South America followed, and upon his return he was engaged by a Russian impresario for a European tour, in which every opera house of importance in the South of Europe was visited, including La Scala ; first appeared at Covent Garden in 1904. His *répertoire* numbers over sixty operatic *rôles*, including Renato, Gerard in " Andrea Chénier," Rigoletto, Don Giovanni (which he first sang at Covent Garden in 1907), Falstaff, Iago, and Tonio, the six last-named being his favourite *rôles*. Beside the varied character-*rôles* of Italian opera, Signor Sammarco is not less at home as Germont, Wulfram, and Hans Sachs. Signor Sammarco achieved something like a record in the 1910 Season at Covent Garden, for he appeared no less than thirty-five times out of a total of eighty-three performances. *Address :* Milan, Italy.

SAMMONS, Albert E., violinist and teacher ; *b.* 23 Feb., 1886, in London ; *s.* of Thomas Sammons and his wife, Anne Jackson ; *e.* privately ; *m.* Laura Tomkins ; studied under Thomas Sammons, sen., John Saunders, Ferdinand Weist-Hill, and other eminent teachers ; made his *début* at the Kursaal, Harrogate, in Oct., 1906, playing Mendelssohn's Concerto ; played Max Bruch's G Minor Concerto at Queen's Hall Patrons' Fund Concert, 27 Oct., 1911 ; appeared at Albert Hall Sunday Concerts, 14 April, 1912 ; had the honour of appearing before H.M. the King at the Queen's Hall on 23 July, 1912, when he played the Saint-Saëns B Minor Concerto, the composer being present ; late leader of the London Philharmonic Orchestra and Hammerstein's London Opera House Orchestra, leader of orchestra in Berlin (Russian Ballet Season, Nov., 1912), leader of the Beecham Symphony Orchestra and the London String Quartette. Mr. Sammons has the distinction of being the youngest member of the King's Private Orchestra ; he has a large private teaching connection, and is a professor at the Practical School of Music, Margaret Street, W. ; his favourite professional occupation is quartette playing. *Recreations :* Golf, swimming, and billiards. *Address :* 46 Talgarth Road, Baron's Court, W.

SAMUEL, Harold, pianist and composer ; *b.* London, 23 May, 1879 ; *s.* of Moses Samuel and his wife Victoria Mallan ; *e.* privately ; began his musical studies privately with I. Albeniz and Michael Hambourg, later entered the R.C.M. and studied under Dannreuther, Sir Charles Stanford, and other eminent teachers ; made his *début* at St. James's Hall in 1894, playing Mendelssohn's D minor Concerto. Has since appeared at Queen's Hall (Stock Exchange Orchestral Concert), 1903, also at several recitals given by the late Richard Temple at Steinway

Hall, and numerous other recitals at Steinway, Bechstein and Æolian Halls; has played solos at the Classical Concerts, Bechstein Hall, has accompanied most of the leading concert artistes, including Clara Butt, Kirkby-Lunn, Ada Crossley, Ben Davies, Plunket Greene, etc. His principal compositions include songs for "As You Like It" (H.M. Theatre, 1907), Musical Comedy "Hon'ble Phil" (Hicks Theatre, 1908), various short operettas, sketches, and songs as well as instrumental works. *Recreations :* Photography and country walking tours. *Club :* Savage. *Address :* Sidgery, Bath Road, Bedford Park, W. *Telephone :* 1121 Chiswick.

SAMUELL, Clara (Mrs. Rose), soprano vocalist and teacher; *b.* Manchester, 29 Aug., 1858; *d.* of George Simpson-Samuell and his wife Alice Clague; *e.* at private school in Manchester; began her musical education at Manchester under Henry Wilson (conductor of the Old Vocal Society), afterwards studied in Milan under Sangiovanni, and later won the Parepa Rosa Scholarship at the R.A.M., where she was a pupil of Alberto Randegger; *m.* Henry R. Rose, F.R.A.M. Made her *début* at Manchester in 1874, singing Sullivan's song, "Guinevere," and first appeared in London at the Saturday Popular Concerts with Joachim, Piatti, Agnes Zimmermann, and Sir Julius Benedict about the year 1880; has since appeared at the Handel Festival, and all the principal London and provincial choral societies, etc., is a professor of singing at the R.A.M., of which institution she is a Fellow; her favourite work is "The Messiah." *Hobby :* Gardening. *Address :* 35 Dorset Square, N.W., and 4 Conduit Road, Bedford. *Telephone :* 716 Bedford.

SANDBY, Herman, 'cellist; *b.* at a village near Copenhagen, 21 Mar., 1881; *e.* at Frankfort Conservatoire, under Professor Hugh Becker, from 1897 to 1902; first appeared at a concert of the Orchestral Society, Copenhagen, Jan., 1900; has appeared as a soloist at principal concerts in England, Germany, America, Norway, Sweden, and Denmark. *Agent : Concert direction* — E. L. Robinson, 7 Wigmore Street, W.

SANDERSON, Wilfrid Ernest, composer, organist, conductor, and teacher; *b.* Ipswich, 23 Dec., 1878; *s.* of Rev. Thomas Sanderson; *e.* at St. Dunstan's College, Catford, and City of London School; was prepared for his musical career by Sir Frederick Bridge, and after two years spent in business decided to adopt music as his profession; *m.* Miss Mary Elizabeth Petch. Mr. Sanderson is an F.R.C.O. and an L.R.A.M., and took his Mus.Bac. (Dunelm) in 1900; he holds the post of organist and choirmaster of Doncaster parish church, and is the conductor of the Musical Society and the Operatic Society in that town; he has composed a large number of pianoforte and organ solos published by Gould & Co., and is well known to London concert audiences as the composer of numerous and successful songs, upwards of forty in number, published by Boosey & Co., Chappell & Co., Keith Prowse & Co., and Leonard & Co. *Recreations :* Motoring and tennis. *Address :* 7 South Parade, Doncaster. *Telephone :* 122 Doncaster. *Telegraphic Address :* Wilfrid Sanderson, Doncaster.

SANTLEY, Sir Charles, baritone and teacher of singing; *b.* Liverpool, 28 Feb., 1834; *s.* of William Santley; studied at Milan under Gaetano Nava (1855); made his *début* at Pavia in "La Traviata"; he returned to England and studied under Manuel Garcia; first appeared in England at St. Martin's Hall, in 1857, in Haydn's "Creation"; in 1857 he sang at the first Leeds Festival in Rossini's "Stabat Mater"; made his *début* in opera at Covent Garden in "Dinorah" (1859); sang in English opera at H.M. Theatre in 1860, playing numerous *rôles*, and was heard at Birmingham Festival in 1861; he created the part of Valentine in Gounod's "Faust" in 1863; toured America in 1871, and joined Carl Rosa Company in 1876; he has appeared regularly at the Handel Festivals from 1862 to 1906, besides singing at all the leading provincial Festivals in England; in 1859 he married Gertrude

Kemble, a soprano vocalist (granddaughter of Charles Kemble); he became a member of the Roman Catholic Church in 1880, and has composed a Mass and other church music, besides many orchestral works; in 1892 he published "Student and Singer"; he was knighted in 1907. His operatic *répertoire* comprised a large number of works, including "Trovatore," "Lily of Killarney," "Fra Diavolo," "Figaro," "Les Huguenots," "Der Freischütz," "Flying Dutchman," etc. Sir Charles Santley's public career has been as brilliant as it has been lengthy, while his personality and his art are alike dear to all English music lovers; as a teacher has produced a large number of successful pupils. *Address:* 13 Blenheim Road, N.W.

SANTLEY, Miss Maud, contralto; *b.* Isle of Wight; studied singing in London and in Paris and made her *début* in 1899 as contralto on a concert tour with Adelina Patti, followed by a tour with Madame Melba; has appeared at the principal London and provincial concerts; has played Carmen with the Carl Rosa Company, and was introduced to the Covent Garden Syndicate by Dr. Richter, who heard her sing in Manchester, and who selected her for the important *rôles* of Fricka and Waltraute in the English "Ring," 1908; has also played Maddalena (in "Rigoletto") with Tetrazzini, and in other *rôles* at Covent Garden; was the contralto in a performance of Bach's great Mass in B minor, given by the London Symphony Orchestra, and conducted by Dr. Richter at Queen's Hall, and sang the *rôle* of Carmen at Brighton Festival, 1912. *Address:* 35 Albany Street, N.W. *Telephone:* 1391 Mayfair.

SAPELLNIKOFF, Wassili, pianist; *b.* 21 Oct., 1872, at Odessa; *e.* at St. Petersburg, at the Imperial Academy of Music, by Brassin (piano), Liadoff and Tizck (composition); studied both the violin and piano as a boy, but on the advice of Rubinstein concentrated his talents on the latter instrument; first appeared under Tschaikovsky, who subsequently introduced him at the leading European concerts; first London appearance with Tschaikovsky at the Philharmonic Society, where he played the composer's famous B flat minor Concerto at its first performance in England. M. Sapellnikoff has played for this Society some thirteen times, and is an honorary member, a distinction shared by only two other living pianists; has composed a quantity of pianoforte music, including "Valse Caprice," "Gavotte," "Étude," "Elfentanz," etc., etc.; has residences in Berlin, Munich, and Florence. *Address in London:* Michell & Ashbrooke, 7A Piccadilly Mansions, W.

SASSE, Harriett, solo pianist and teacher of pianoforte; *b.* South Kensington, both her parents being musically inclined. Her father, who was of German descent, was the son of Richard Sasse, the famous water-colour artist, and held a Foreign Office appointment; *e.* in England under Mdlle. Colmache, a pupil of Rubinstein; gave her first recital in London when seventeen years old; afterwards toured in the provinces with Henry Lazarus, the famous clarinettist and other well-known artistes; played at the Crystal Palace, St. James's Hall, etc., and has given many recitals and chamber concerts; is an Associate of the Philharmonic Society, and member of the I.S.M. and Music Club; professor of pianoforte at G.S.M. and King's College. *Address:* 32 Redcliffe Square, S.W.

SAUER, Emil, pianist; *b.* Hamburg, Oct., 1862; *m.* Alice Elb, of Dresden; *e.* at Hamburg; began his musical training under his mother, and later studied under Nicolas Rubinstein at Moscow and Franz Liszt at Weimar; has toured all over the Continent and in the United States; is head of the Master School for Pianoforte in Vienna, and Court Pianist to the Kings of Saxony, Roumania, and Bulgaria. Principal compositions: Suite Moderne (five parts); two pianoforte concertos; two pianoforte sonatas; twenty-four concert studies; and numerous pianoforte pieces and songs. Is the author of an autobiography,

"Meine Welt." *Address:* Dresden, Comeniusstrasse, 51.

SAUMAREZ, Cissie (Mrs. Arthur Whitby), actress and vocalist; *b.* Bath; *d.* of Edwin Bartrum; *m.* Arthur Whitby, 1895; *e.* at private school, Bath; studied singing with Signor Paraccini, Bath, and Henry Blower, London; first appeared at Prince of Wales's Theatre in revival of "Dorothy"; two years at Lyric, two years at Savoy under D'Oyly Carte; played Mrs. Ralli-Carr in "Gentleman Joe"; and several engagements with Milton Bode in provinces; has sung all soprano music for many years with F. R. Benson's Company, besides playing numerous parts; toured for two years in title-*rôle* of "Dorothy"; played Gianetta in "The Gondoliers" at Birmingham. *Recreations:* Bicycling, boating, tennis. *Address:* 11 Zenobia Mansions, West Kensington, W.

SAUNDERS, Charles, tenor; *b.* Stratton, North Cornwall; *s.* of Nicholas Saunders; *e.* at Stratton School; *m.* Miss Clara Robson, the well-known contralto; he studied singing at the G.S.M. with T. A. Wallworth, and privately with Alberto Randegger, George Riseley, Dr. Swinnerton Heap, of Birmingham, and others; and the development of his exceptional voice led him to throw up his profession (law and estate agency) and enter upon a musical career. Mr. Saunders made his *début* on 20 Jan., 1898, at the Town Hall, Birmingham, in Sullivan's "Golden Legend," and first appeared in London on 6 Dec., 1900, at the Royal Choral Society, singing the tenor solos in "Judas Maccabæus"; has since sung with consistent success at all the leading London and provincial concerts, including the Handel Festival, Bristol Festival, North Staffordshire Festival, etc., etc. Mr. Saunders is a devotee of photography and a keen Freemason; his hobbies are numerous, including, among others, carpentry, gardening, and fruit-growing; he is a member of the I.S.M., and his favourite work is "Judas Maccabæus." *Address:* 6 Fairlawn Court, Chiswick Park, W. *Telephone:* 232 Chiswick. *Telegraphic Address:* "Tenoreggia," Chisk, London.

SAUNDERS, John, violinist; *b.* London; received his musical education at the G.S.M., studied the violin under Carrodus and Hollander; is leader of the New Symphony Orchestra and the Philharmonic Society's Orchestra; professor of violin at the G.S.M.; has appeared at principal concerts in London and the provinces, and toured with Mr. P. Harrison, with Mme. Clara Butt, Signor Foli, etc. *Address:* 70 Bromfelde Road, Clapham.

SAURET, Emile, violinist and composer; *b.* Dun-le-Roi (France), 22 May, 1852; received his musical education in France, where he studied under De Bériot and Vieuxtemps; made his *début* at a very early age and toured Europe and America whilst still a boy; has since been continually before the public, and has established himself as a violinist of the front rank. Mons. Sauret has appeared in practically all the European capitals and toured the whole of North America; he has played at numerous Continental Courts and received many distinctions at the hands of Royalty; was for about twelve years professor at the R.A.M. in London, also for a short time at the G.S.M., and many of his distinguished pupils are now before the public; he is an hon. member of the R.A.M., London, the R.A.M. of Stockholm, as well as of several musical societies on the Continent. Mons. Sauret is a prolific composer for the violin, having enriched the literature of his instrument by many well-known works, amongst which should be specially mentioned several violin Concertos and a great number of well-known "Etudes" for the violin, and his "Gradus ad Parnassum," a standard work. *Recreations:* Billiards and tours in Switzerland, *Address:* 39 Sandringham Court. Maida Vale, W.

SCANDIANI, Signor, operatic baritone; *b.* Venice,; at his parents' desire he spent six years at Milan,

with the view to becoming an electrical engineer; during his apprenticeship he studied singing as a recreation, and he made such progress that he determined to adopt it as a profession; subsequently he made his *début* at the Scala; during the five years he was engaged there, he appeared in twenty-five operas, in addition to studying some twenty others; for several seasons he has sung at Covent Garden. Favourite *rôles:* Iago and Scarpia. *Address:* c/o Covent Garden Opera House.

SCHARRER, Irene, pianist; *b.* London, 2 Feb., 1889; *d.* of Herbert Scharrer and his wife, Ida Samuel; *e.* privately by Miss B. Meyer, M.A.; began her musical studies with her mother, and later went to the R.A.M. and studied under Tobias Matthay; made her *début* at the Old St. James's Hall in 1901, playing "Rondo Capriccioso" (Mendelssohn) and "Rondo in E flat" (Chopin); has since appeared at all the leading concerts in London and the provinces, including London Symphony Concerts, Landon Ronald's Symphony Concerts, Albert Hall Sunday Concerts, Sir Henry Wood's Sunday Concerts, Birmingham Philharmonic, Liverpool Philharmonic, Norwich Philharmonic, and Manchester Richter-Hallé Concerts; has also played at the Nikisch Concerts at the Gewandhaus (Leipzig) and on Harrison tours, also in Holland and in Berlin with the Philharmonic Orchestra. *Address:* 210 Gloucester Terrace, London. *Telephone:* 1520 Paddington.

SCHELLING, Ernest, pianist; *b.* 26 July, 1876, in New York; *s.* of Felix Schelling; *m.* Lucy Draper; studied under Mathias (Paris, 1883), Hans Huber (Basle, 1890), and Paderewski (Morges, 1898); made his *début* at the Academy of Music, Philadelphia, in 1879, playing an "Impromptu," by Heller; first appeared in England at Kensington Town Hall about 1884-5. Played in his own Fantastic Suite for piano and orchestra with the L.S.O., under Richter, 1910, and with the Philharmonic Society's Orchestra under Nikisch the same year, has also appeared at a large number of leading concerts, besides touring North and South America, Spain, Russia, Germany, etc. Is interested in machinery, dogs, "Chopin on the Welte-Mignon," and sports of all kinds. *Clubs:* Players', Travellers', etc. *Address:* Garengo, Celigny, Switzerland, and Bar Harbour, Maine, U.S.A.

SCHMID, Adolph, musical director; *b.* Hannsdorf, Moravia, Austria; *s.* of Adolph Schmid, musician; *e.* at the Conservatoire of Music, Vienna; was for some time a 'cellist, playing under the direction of such celebrated composers and conductors as Tschaikovsky, Brahms, Richard Strauss, Saint-Saëns, Massenet, Grieg, Mascagni, Leoncavallo, Puccini, Sir Edward Elgar, Dr. F. A. Cowen, Dr. Richter, Mottl, Nikisch, Weingartner, Mancinelli, etc.; used to play the organ at church services when only eleven years old; conducted children's performances when thirteen, and popular concert orchestras at the age of seventeen; has been for the last ten years musical director at His Majesty's Theatre; composer of a ballet ("The May Queen"), incidental music to "Oliver Twist" and "Colonel Newcome," overture and incidental music to "The Winter's Tale," also many songs, dances, etc. *Address:* His Majesty's Theatre, Haymarket, S.W.; and 40 Belsize Road, Swiss Cottage, N.W.

SCHMIDT, Florence, soprano; *b.* Rockhampton, Queensland, Australia; *d.* of Heinrich Schmidt and his wife Mary; *m.* Derwent Wood, sculptor; *e.* Argyll College, Sydney, New South Wales; studied singing under Signor Steffani, Sydney; toured through Australia, where she gave her own concerts in Brisbane and Sydney with the local *liedertafels;* made her first appearance in London at the Queen's Hall, in 1900, being under engagement to Mr. Robert Newman for two years; sang at all his principal concerts and then toured through England with Ysaye and Busoni in 1901, also with the Scottish Orchestra in Aberdeen, Glasgow, and Edinburgh; toured with Mark and Boris Hambourg through

England and Wales; has given recitals with Foldésy and Jean Gerardy. *Address:* 18 Carlyle Square, Chelsea, S.W.

SCHÖNBERG, Arnold, composer and conductor; *b.* Vienna, 13 Sept., 1874; it is understood that he received no regular tuition in music, but (more or less casual) advice about composition from Alex. von Zemlinsky; in 1901 he left Vienna and went to Berlin, and for a time held the post of Kapellmeister at Wolzagen's "Buntem Theater," afterwards working as teacher of composition in Stern's Conservatorium; in 1903 he returned to Vienna, and became popular as a teacher; in 1910 he was appointed to give courses of lectures upon composition at the Imperial and Royal Academy of Music and Art in Vienna; in 1911 he again settled in Berlin. Herr Schönberg is the author of a treatise upon harmony, which has found many admirers; he is a leader of the so-called "Futurists" in music and in painting, and has a devoted band of disciples who proclaim his inspiration in both these arts. The first of his larger works is a String Sextett (Op. 4), "Transfigured Night," to the score of which is prefixed the poem of Richard Dehmel; the sextett was followed by "Gurre Lieder," after Jacobsen's poems, scored for an orchestra of 8 flutes (piccolos), 5 oboes (corni Inglesi), 7 clarinets, 5 fagotti (contra-fag), 10 horns (Wagner tubes), 5 trumpets (bass trumpets), 7 trombones, 1 contra bass tuba, 6 timpani, much percussion, 4 harps, celesta, and (as large as possible) string quartette: this was written in 1900, and as yet has had no complete performance, only Part I was given in Vienna, in 1909, with piano; he has also composed an orchestral symphonic poem, "Pelléas and Mélisande," written in Berlin in 1902: it is in one movement, lasting nearly an hour. On 3 Sept., 1912, "Five Orchestral Pieces" (without titles) were heard at the Queen's Hall.

SCHÖNBERGER, Benno, pianist; *b.* 12 Sept., 1863, at Buda-Pesth; *e.* at Vienna; *m.* Elsie, *d.* of General Sir Henry and Lady Tuson; studied under Professor Door at the Conservatoire, Vienna, and under Franz Liszt in Buda-Pesth; made his *début* in Vienna in 1871; and first appeared in London at the St. James's Hall in Jan., 1886; since that date he has played at all the principal concerts in London and the provinces as a solo pianist, and with Ysaye and Gerardy; besides touring the whole of Europe with Gustav Walter, the great Schubert singer, and appearing as a solo pianist all over the world; is an ex-Professor of the R.A.M. and the holder of numerous orders and decorations; has lately attained distinction as a conductor, and is at present (Jan., 1913) director of the orchestra in "Gipsy Love" on tour with Mr. George Edwardes's Company. *Address:* 12 Anglesea Road, Kingston-on-Thames. *Telephone:* 595 P.O. Kingston.

SCHOTT & CO., music publishers; founded in 1773, at Mayence, by Bernhard Schott (*d.* 1817); introduced lithography into music-printing; established branches at Antwerp (subsequently transferred to Brussels), London, and Paris, with the sons of the founder of firm as partners; the business passed through the hands successively of Bernhard, Johann Josef (1782-1855), Franz Philipp (1811-1874), Peter Schott and Dr. L. Streker. Since 1881 the management of the London firm has been, and still is, in the hands of Charles Volkert. *Address in London:* 63 Conduit Street, W.; and 48 Great Marlborough Street, W. *Telephone:* 1536 Regent.

SCHULZ-CURTIUS, Alfred, concert director and impresario; *b.* Wolmsdorf, near Dresden, 2 Mar., 1853; *s.* of Johann Heinrich, artist (painter), and his wife, Agnes Roeting; nephew of Professor Julius Roeting, a celebrated artist, of the Academy of Painting, Düsseldorf; naturalised as a British subject in 1896; was connected with the first Richter concerts in London (1879-1881); with the first performance of Wagner's "Nibelung's Ring," at Her Majesty's Theatre, 1882 (under Angelo Neumann and Anton Seidl); with the Bayreuth Festivals ever since 1882 (first performance of "Parsifal"),

and with every German opera season in London since that time; was impresario of the famous Wagner Concerts at the Queen's Hall from 1894-1900, at which appeared for the first time in London such celebrated conductors as Felix Mottl, Hermann Levi, Felix Weingartner, Richard Strauss, and Siegfried Wagner, largely contributing towards making Wagner's music popular in England; also introducing for the first time in London great artistes such as Madame Ternina and Anton van Rooy. The "Curtius Concert Club" at the Prince's Galleries, Piccadilly, and later at St. James's Hall, was quite a feature in the musical life of London for a number of years, providing high-class chamber music by excellent artistes. Mr. Schulz-Curtius has acted for some of the most famous artistes, such as Madame Melba, Madame Carreño, Madame Ella Russell, Busoni, Vladimir de Pachmann, D'Albert, Backhaus, etc. *Address:* 44 Regent Street, Piccadilly Circus, W. *Telephone:* 1811 Regent. *Telegraphic Address:* "Pronomino, London."

SCOTT, Cyril, composer; *b.* Oxton, Cheshire, 27 Sept., 1879; *s.* of Henry Scott, a well-known Greek scholar; *e.* at Frankfort-on-Maine; his first symphony was performed at Darmstadt; other works by him have been played under the *bâtons* of Dr. Richter, Sir Henry J. Wood, and other leading conductors; he gives a limited number of lessons in the pianoforte, composition, harmony, etc. His principal publishers are Messrs. Elkin & Co., Beak Street, Regent Street, W.; and Messrs. Schott & Sons, Mainz. *Recreations:* Poetry, philosophy, and Indian mysticism. *Address:* 274 Kings Road, S.W.

SCOTT-GATTY, Sir Alfred Scott, K.C.V.O., F.S.A., Garter King-of-Arms, Knight of Justice and Genealogist of the Order of St. John of Jerusalem, composer and writer; *b.* Ecclesfield, Yorks, 25 April, 1847; second *s.* of the Rev. Alfred Gatty, D.D., Vicar of Ecclesfield, Sub-Dean of York Cathedral, and his wife Margaret, daughter and heiress of the Rev. Alexander John Scott, D.D., sometime Private Secretary to Horatio, Viscount Nelson; assumed by Royal License the additional surname and arms of Scott, 1892; *e.* at Marlborough and Christ's College, Cambridge; *m.* Elizabeth, daughter of John Foster, of Newhall Grange, Laughton-en-le-Morthen, Yorks, 1874; showed a love of music from a very early age, his first compositions being published in a magazine edited by his mother, entitled *Aunt Judy's Magazine,* and afterwards republished under the title "Little Songs for Little Voices," in three volumes; he has also written several musical plays for children and a collection of Plantation Songs which acquired great popularity, and which were the precursors of the "coon" songs of the present day. A few years ago he was one of the most popular drawing-room song writers of the day, such songs as "True till Death," "O Fair Dove, O Fond Dove," "One Morning, O so Early," and "The Open Window," having an immense vogue. *Address:* Wendover Lodge, Welwyn, Herts; The College of Arms, Queen Victoria Street, E.C. *Clubs:* Athenæum and Garrick.

SCOTTI, Antonio, operatic baritone; began his career as an amateur at Naples, and made his professional *début* as Amonasro at the Teatro Reale, Malta; he afterwards appeared as Carlo in "Linda di Chamounix," an opera now but seldom heard; he has been known to *habitués* of Covent Garden since 1890, when the part in which he made a great sensation was Amonasro, although he made his first appearance there as Don Giovanni; he has also appeared as Tonio, Belcore, Ashton, Renato, Germont, Rigoletto, Marcello in "Bohème," the Count in "Nozze di Figaro," Scarpia in "La Tosca" (a part he created at Covent Garden, and for which he was selected by the composer), and Escamillo, le Nevers, Valentin, and Harès; in 1905, when the now famous Puccini opera of "Madame Butterfly" was produced, he took the part of the United States Consul (Mr. Sharpless), which he has since played a number of times.

Among his hobbies is boating on the Thames. *Address :* c/o Covent Garden Theatre, W.C.

SEVCIK, Ottokar Joseph ; *b.* Horazdoviz, Bohemia, on 23 Mar., 1852 ; received his elementary and his first musical education from his father, a schoolmaster ; he passed the lower classes of the Grammar School at Prague, where he studied violin playing at the Conservatoire of Music from 1866 to 1870 ; his first engagement he obtained at the Mozarteum, at Salzburg ; gave concerts in Vienna and Prague in 1873, and was in that year appointed bandmaster at the Czech Theater at Prague ; he became widely known through his pupils (Kubelik, Kocian and Marie Hall), who achieved fame for their highly developed technique. Sevcik has written a number of educational works dealing with this subject, and published a collection of national dances and folk-songs ; he has held a professorship of the violin at the Imperial Academy of Music, Vienna, since 1909. *Address :* Imperial Academy of Music, Vienna.

SEVERINA, Madame, operatic vocalist ; *e.* in Italy ; made her *début* at Monte Video in " La Sonnambula " ; visited all the important towns of South America and Italy ; played two seasons of Grand Opera at New York, and has since appeared at Covent Garden. *Address :* c/o Covent Garden Theatre, W.C.

SEWELL, Frederick Augustus, organist, accompanist, and conductor ; *b.* at Bradford, 31 July, 1865 ; *s.* of George Frederick Sewell ; *e.* privately ; *m.* Annie Rowland ; he began his musical studies in his native town of Bradford, and later came to London and became a student at the R.C.M. ; made his *début* at St. Mary Magdalene's, Bradford, at an organ recital in 1875, when only ten years of age ; first appeared in London in 1889 as accompanist at the London Ballad Concerts, St. James's Hall ; since that time his exceptional talent as an accompanist has met with ever-increasing success, and he has appeared at most of the important recitals and concerts in London, besides touring for many years in succession with Mesdames Albani and Clara Butt, while he was Madame Adelina Patti's accompanist on her farewell tour. Mr. Sewell on several occasions has had the honour of appearing as accompanist before Her late Majesty Queen Victoria at Balmoral, Windsor, and Osborne ; also before the late King Edward and the present King ; he is a Professor of Organ, and Accompaniment at the R.C.M. and Professor of Accompaniment at the G.S.M. *Hobbies and recreations :* Photography and golf-croquet. *Address :* 16 Sydney Street, South Kensington, S.W. *Telephone :* 1775 Kensington.

SHAKESPEARE, William, tenor, composer, and teacher ; *b.* Croydon, 16 June, 1849 ; after singing in a choir in his native town, he devoted himself to the study of the organ, and at the age of thirteen was placed under Molique ; at the age of seventeen he gained a scholarship at the R.C.M., which he entered in 1866 ; in 1871 he won the Mendelssohn Scholarship, and went to Leipzig to study ; developing a tenor voice of considerable promise, he was sent to Milan to study under Lamperti ; returning to England in 1875 he made his first professional appearance at a Popular Concert at the Crystal Palace ; after that he frequently sang at other Metropolitan concerts and also at the principal provincial festivals ; in 1878 he was appointed one of the Professors of Singing at the R.A.M., resigning this office in 1880, when he was appointed F.R.A.M. ; his chief compositions are a Dramatic Overture (1874), a Pianoforte Concerto, played at the Brighton Festival in 1879, also a Symphony, overtures, and string quartets in manuscript, together with several songs and pianoforte pieces ; he was for some time conductor of the Strolling Players, but it is as a teacher that he is best known, and he has been extremely successful in preparing a number of vocalists for the profession. *Address :* 15 Hamilton Terrace, St. John's Wood, N.W.

SHARMAN, Percy, violinist ; *b.* Norwood, Surrey, in 1870 ; *s.* of the

late Dr. Sharman and his wife, Miss Wilson (daughter of Effingham Wilson); showed exceptional musical talent at an early age, and in his thirteenth year gained a scholarship at the R.C.M. for three years, but the period was extended to five years in consequence of the conspicuous promise which he displayed; he also gained an exhibition of £60 per annum for four years, the gift of the Worshipful Company of Skinners, which enabled him to continue his studies abroad; he was entered at the Royal High School of Music at Berlin, where he studied the violin under Dr. Joachim; in 1887 he appeared on the concert platform, and he accompanied Mr. Sims Reeves on tour in 1890-1, but his appearances in public have been comparatively infrequent, and he has devoted himself mainly to teaching; he was Professor of the Violin at the Charterhouse School, Godalming, a position which he held until 1900. *Agent:* N. Vert, Ltd., 6 Cork Street, W. *Address:* Dormans, E. Grinstead.

SHARPE, Herbert, composer and pianoforte teacher at R.C.M.; *b.* Halifax, Yorkshire, 1 Mar., 1861; *s.* of a Yorkshire merchant; *e.* at National Training School (afterwards the R.C.M.), where he held the Halifax Scholarship; first appeared in public at London concerts in 1882. Principal compositions: Three part-songs (Op. 54), Suite for flute and piano (Op. 62), etc.; Idylle (Op. 38), piano duets (Op. 24 and 59), Variations for two pianos (Op. 46), Suite for piano (Op. 58), Six English Fantasies (Op. 71), Fantasie-Romance for piano, "We Two" (Op. 73), Preludes for piano (Op. 74), Six Two-part songs (Op. 63), and Legende for Violin (Op. 26).; *m.* Miss Bertha Turrell, April, 1884. *Favourite hobby:* Cycling. *Address:* Kia Ora, 14 St. Simon's Avenue, Putney, S.W. *Telephone No.:* 1062 Putney.

SHARPE, L. G., concert agent. This Agency was established, at 61 Regent Street, by L. G. Sharpe, in Dec., 1900, and has represented most of the principal artistes—vocal and instrumental; has been the Agency and registered office of the London Symphony Orchestra, Ltd., since its organisation in June, 1904, when the first symphony concert was given in the Queen's Hall under Dr. Hans Richter. Mr. Sharpe's experience in concert work dates from 1886; and he has toured with various artistes in Australia, New Zealand, Tasmania, India, China, Japan, Straits Settlements, Burmah, North America, Canada, South America, South Africa, and Great Britain; and is now the sole business representative of Mr. Paderewski. *Address:* 61 Regent Street, London, W. *Telephone:* 5564 Gerrard. *Telegraphic address:* "Musaceous, London."

SHERWIN, Amy, soprano and teacher of singing; *b.* Tasmania; *m.* Hugo Gorlitz; studied for the musical profession at Frankfort, Paris, Milan, and Florence; made her *début* in "Lucia di Lammermoor" at Melbourne, and first appeared in London in 1885 at Covent Garden; has since sung at every important musical centre in the world. *Address:* 213 Gerrard, and 5409 Hampstead. *Telegraphic Address:* "Cantatrice, London."

SHINN, Frederick George, organist and teacher; *b.* London, 23 Dec., 1867; *s.* of George Shinn; *e.* at Cowper Street Schools; studied music with Dr. E. H. Turpin; gained Exhibition at R.C.M., and graduated Mus.Doc. (Dunelm), A.R.C.M., and F.R.C.O. Dr. Shinn is a professor at the G.S.M. and Crystal Palace School of Music, a member of the Councils of the R.C.O. and the Musical Association, and holds the post of organist and choirmaster of Sydenham Parish Church; he has lectured on the training of music teachers and kindred subjects before the Musical Association, R.C.O., and I.S.M., etc, and has published numerous musical textbooks, among others "Musical Memory and its Cultivation," "Elementary Ear-training," "A Method of Teaching Harmony," etc., besides being a contributor to the new edition of "Grove's Dictionary." *Recreations:* Chess and cycling. *Address:* 4 Sydenham Park, Sydenham, S.E.

SIBELIUS, Jean Christian, composer and teacher; *b.* Tavastehus, Finland, in 1865; appointed professor at Helsingfors, 1893; his numerous orchestral works, songs, etc., have been heard a great deal in England, and his "Tornissa olijer mpi" (The Maid of the Tower) has the distinction of being the first opera written in Finnish. *Address:* Helsingfors, Finland.

SILK, Dorothy, soprano; *b.* Birmingham; began her training with Mme. Minadieu, and later went to Vienna to study with Professor Ress; made her first appearance in London at Queen's Hall, afterwards singing at the Albert Hall, Æolian Hall, etc.; she appeared at the Birmingham Philharmonic Society and other leading provincial concerts; also toured with Mme. Clara Butt and Mr. Kennerley Rumford.

SIMONETTI, Achille, violinist and composer; began his musical training under Professor Gamba and Signor Sivori, later went to Paris, where he placed himself under Mons. C. Dancla, and also studied counterpoint with Massenet; he has appeared at a large number of leading concerts in London, and on the continent both as a soloist and in association with Madam Amina Goodwin and Mr. W. E. Whitehouse, for nearly fifteen years in the "London Trio" (established in 1889), and these three artists have for many years given an annual series of subscription concerts at the Æolian Hall. His compositions include a large number of pieces for the violin, besides two string quartettes and two sonatas for pianoforte and violin. Lately appointed senior violin professor at the Royal Irish Academy of Music, Dublin.

SINCLAIR, George Robertson, organist and conductor; *e.* at St. Michael's College, Tenbury, of which institution he is an Hon. Fellow; graduated Mus. Doc. (Canterbury), 1899, Hon. R.A.M., F.R.C.O., and L.R.A.M. Principal appointments as organist, etc.: St. Mary de Crypt, Gloucester, 1881; Truro Cathedral, 1889; Hereford Cathedral, 1889. Dr. Sinclair is conductor of the Birmingham Festival Choral Society, Hereford Choral Society, Herefordshire Choral Union, and Ross Musical Society; he has conducted the Hereford Festivals of 1891, 1894, 1897, 1900, 1903, 1906, 1909, and 1912. Grand Organist to the Grand Lodge of England, 1902, to the Grand Lodge of Master Masons, 1903, and to the Supreme Chapter of Royal Arch Freemasons, 1911. *Address:* The Close, Hereford.

SINDING, Christian, composer; *b.* Königsberg on the Laagen, 11 Jan., 1856; commenced his musical studies at an early age, and in 1874 went to Leipzig, where he studied under Jadassohn and Reinecke (composition), Zwintscher and Reinecke (pianoforte), and Hermann Schradieck and Röntgen (violin). Among his numerous compositions are the following: Pianoforte Quintet in E minor, Violin and Pianoforte Sonatas, Pianoforte Trio, Variations in E flat minor for two pianofortes, Concerto (pianoforte) in D flat Major, two Violin Concertos, numerous songs, and over one hundred pianoforte pieces and studies.

SLOCOMBE, Alfred John Griffith, violinist and teacher; *b.* Islington, 17 Feb., 1871, his father, Mr. Alfred Slocombe, being a well-known artist; *e.* at the G.S.M. under Alfred Gibson and the late Henry Gadsby. First appeared as solo violinist at the Crystal Palace, 6 Aug., 1890, when he played the Paganini Concerto with August Manns' orchestra; also played several times at the Saturday Popular Concerts in St. James's Hall; is an A.R.C.M., L.R.A.M., and A.G.S.M.; a professor at the G.S.M. and University College, Reading; visits Oxford weekly as a teacher, and is married to Miss Kate Ould (daughter of the well-known 'cellist, Charles Ould). Mr. Slocombe's favourite professional occupation is playing *ensemble* music, and he is fond of fishing and cycling. *Addresses:* G.S.M., and 41 Cavendish Road, Brondesbury, N.W.

SMITH, Atherton, baritone; *b.* Glasgow, 20 July, 1871; *s.* of James

Smith, merchant; *m.* July, 1903, to Nanette Dalmas, of Philadelphia (sister of Philip Dalmas, a well-known American musician); *e.* Glasgow; prepared for the musical profession in Glasgow privately for three years, then went to Glasgow Athenæum, and afterwards studied singing with Santley in London; was for two years under Bouhy in Paris; first appeared at the age of nineteen in Glasgow in "The Messiah"; after completion of study on the Continent, he made his *début* at a Crystal Palace Orchestral Concert, under Manns; has been engaged at the Albert, Queen's, and St. James's Halls, etc., in London, and at leading provincial choral and orchestral concerts; has sung several times with the Leeds Orchestral Society, and the Scottish Orchestral at Edinburgh, Glasgow, Greenock, etc., also at the Bradford Choral Festival, Liverpool, Manchester, Huddersfield, etc.; was baritone vocalist on the Blanche Marchesi and other tours. Favourite parts: Hiawatha and Elijah. *Recreation:* Landscape painting. Took up painting as a hobby during an illness which incapacitated him from singing for six months, and his pictures have been shown at London exhibitions, and in some cases have been bought by well-known art collectors. *Club:* St. James's. *Agents:* L. G. Sharpe, 61 Regent Street, W.; and Schulz-Curtius & Powell, 44 Piccadilly Circus, W.

SMITH, H. Leslie, accompanist, organist, conductor, and teacher; *b.* London, Mar., 1870; *s.* of Charles Henry Smith and his wife, Emma Mates; *e.* at the Whitgift School, Croydon; as a boy he was solo chorister at St. Saviour's, Croydon, under Mr. H. L. Balfour; studied for six years at the R.C.M. under John Francis Barnett (pianoforte), Dr. F. G. Gladstone (organ), Sir Frederick Bridge (harmony and counterpoint), Dan Price (singing), and Sir Charles Villiers Stanford (composition). On leaving the R.C.M. he was appointed organist and choirmaster of St. James's Parish Church, Croydon, a position he still occupies; for many years he was musical director of the Burgon Opera Recital Company, with which he has toured England and Scotland many times; in 1896 *m.* Kathleen Russell (daughter of John Scott Russell, of Croydon); in 1899 he started the St. James's (later known as the Croydon) Philharmonic Society, which he conducted for many years; is also the conductor of the Croydon Stagers' Operatic Society, and has a large teaching connection. In Jan., 1913, he was engaged to coach the Opera Class at the G.S.M. for the production of Edward German's "Merrie England"; has composed a quantity of Church music and numerous songs and orchestral works, and as an accompanist he has gained distinction; is a keen Freemason—P.M. of Addiscombe Lodge, and one of the founders of the Whitgift Lodge. *Recreations:* Tennis and billiards. *Address:* "Lynton Holme," 32 Oakfield Road, Croydon.

SMITHSON, Florence, actress and soprano vocalist; *b.* 13 Mar., 1883; *d.* of a well-known provincial manager; has been connected with the stage from childhood; made her first appearance on the London stage at the Lyric Theatre, 28 Aug., 1905, as Chandra Nil in "The Blue Moon," making an instantaneous success; at the Apollo, April, 1906, played Hélène in "The Dairymaids"; subsequently toured in "The Blue Moon"; at the Queen's, May, 1908, appeared as Winifred in "The Dairymaids"; subsequently toured as Sophia in "Tom Jones"; at the Shaftesbury, April, 1909, played Sombra in "The Arcadians"; same theatre, Sept., 1911, appeared as O Hana San in "The Mousmé," etc.

SMYTH, Dr. Ethel, composer; *d.* of General J. H. Smyth, C.B., of Primhurst, late of the Royal Artillery; sister of Colonel Robert Napier Smyth, D.S.O.; studied for a short time at the Leipzig Conservatorium, afterwards with Heinrich von Herzogenberg, conductor of the Bach Verein, Leipzig, and afterwards Professor of Composition at the Hochschule, Berlin; she first came into notice as a composer with a quintet for strings, performed at Leipzig early in 1884;

then came a Sonata in A minor (Op. 7), for piano and violin 1887; in 1890 two of her compositions were performed at the Crystal Palace: a Serenade in D for orchestra and an overture, "Anthony and Cleopatra"; a Solemn Mass in D was performed by the Royal Choral Society at the Albert Hall in 1893; she has also written a quantity of chamber music and three operas; one, "Der Wald," was originally produced at Berlin, and subsequently at various theatres in Germany, also at the Royal Opera, Covent Garden, in 1903, where her later opera, "The Wreckers," has also been heard; under its German name of "Standrecht," it was first played in 1906 at Leipzig and Prague. She has written several choruses with orchestral accompaniment, purely orchestral works (notably overture to "The Wreckers" and "On the Cliffs of Cornwall"), Songs to Chamber Music and Orchestral Songs (also arranged to pianoforte accompaniment) and Organ Preludes; a new string quartette is now (Jan., 1913) in the press. In 1910 the honorary degree of Doctor of Music was conferred upon her by Durham University. *Publishers:* Breitkopf & Härtel, Great Marlborough Street, and Novello & Co., Berners Street, W. *Recreations:* Golf and tennis. *Address:* Coign Hood Heath, Woking. *Telegraphic Address:* "Smyth, Mayford."

SOBRINO, Carlos, pianist; *b.* 25 Feb., 1861, at Pontevedra, Galicia, Spain; *s.* of Luis Maria Sobrino, Director and Professor of Philosophy at Government Institute, Pontevedra; *m.* Luisa Schmitz, now known as Madame Sobrino, the famous singer; *e.* in his native town and in Madrid, Paris, and Germany, studying architecture in conjunction with music; at the age of eight was musically instructed by his sister, after which he profited by the instruction and advice of many great masters, including Rubinstein; he first appeared in public as a pianist at the age of eleven years in his native town; from 1881 to 1889 he toured as solo pianist through the greater part of Europe, United States, and South America; after that he remained, with some interruptions, in America, teaching the piano and giving public recitals; in 1896 he returned to Europe, living in Berlin; in 1898 he made another tour through America with Ysaye, and since that year has been established in London, touring occasionally in Germany, Spain, etc., and teaching at the G.S.M., where he is professor of pianoforte. He has composed and published numerous works for the piano; has had the honour of appearing before several royalties, among them the late King Edward, the present King and Queen, Queen Alexandra, King Alfonso, and the Queen-Mother of Spain. *Address:* 25 Finchley Road, N.W.; or G.S.M.

SOBRINO, Madame Luisa, operatic and concert vocalist; *b.* Dusseldorf, Germany; *e.* at Berlin, New York, and Bayreuth; *d.* of Ludwig Schmitz, landscape painter; *m.* Carlos Sobrino, the well-known pianist (*q.v.*), was a pupil of Madame Schauseil (who was trained by Lamperti), Madame Lilly Lehmann, Frau Amalie Joachim, and Madame Richard Wagner, of Bayreuth; first appeared in New York as an opera singer, 1886; was engaged in 1886-7 as *prima donna* with the Bostonians' Opera Company; sang in concerts and oratorio in America and Germany; *prima donna* Royal Opera, Covent Garden, 1899 to 1905; *prima donna* Carl Rosa Company, 1904-5; also soprano soloist at principal festivals, including Leeds, Worcester, Gloucester, etc.; has created many new parts in opera as well as in oratorio and cantatas, and has sung at leading concerts all over Great Britain and the Continent, and made a tour round the world in 1908-9. *Address:* 25 Finchley Road, N.W.

SOLLA, Isidore de, conductor and teacher of singing; *b.* London, 9 Nov., 1845; *s.* of Jacob Cohen de Solla and his wife, Adelaide Kramp; conducted for the Carl Rosa Opera Company at Covent Garden, Crystal Palace, etc.; now devotes himself to teaching and is a professor at the G.S.M. *Recreation:* Fishing. *Address:* G.S.M. and Press Club, London.

SOLOMON, —, child pianist; *b.* in 1903; made his *début* 30 June, 1911, as a boy of eight, playing a Concerto of Mozart, a movement of the Tschaikovsky Concerto in B flat minor, and a Polacca of Alice Bredt-Verne, all with the Queen's Hall Orchestra, Professor Müller-Reuter conducting; a few months later he was honoured with a command to play at Buckingham Palace to their Majesties the King and Queen, Queen Alexandra, and other members of the Royal Family; he is a pupil of Miss Mathilde Verne, who is responsible for his entire musical education. *Address:* c/o Miss Mathilde Verne, 194 Cromwell Road, London. *Agents:* Michell & Ashbrooke, 7A Piccadilly Mansions, W.

SOMERSET, Lord Henry Richard Charles, composer; second *s.* of the eighth Duke of Beaufort; *b.* 7 Dec., 1849; *m.*, 1872, Lady Isabella Caroline Somers (*d.* of the third Earl Somers); he was M.P. for Monmouthshire, 1871-80, and Comptroller of Her Majesty's Household, 1874-9; is a Privy Councillor; he has composed and published numerous songs, among them "Across the Sea," "All through the Night," "Along the Sands," "Dawn," "Far Away," "First Spring Day," "A Birthday," "Love's Flight," "Once More," "Song of Night," "Song of Sleep," "Where'er You Go," "Echo," etc. *Address:* 1 Via Guido Monaco, Florence, Italy. *Club:* Carlton.

SOMERVELL, Arthur, composer; *b.* Windermere, 5 June, 1863; *e.* at Uppingham School and King's College, Cambridge; graduated B.A. and Mus. Doc.; studied music at Berlin Hochschule für Musik and at the R.C.M. under Sir Hubert Parry and Sir Charles Villiers Stanford. His compositions include a Mass in C, for soli, chorus, and orchestra, first performed by Bach Choir, 1891; "A Song of Praise," Kendal Exhibition, 1891; orchestral ballad, "Helen of Kirkconnel," Philharmonic Society, 1892; "The Forsaken Merman," Leeds Festival, 1895; "The Power of Sound," Kendal Festival, 1895; "Elegy," alto solo, chorus, and orchestra, Hovingham Festival, 1896; "Charge of the Light Brigade," chorus and orchestra; "Ode to the Sea," soprano solo, chorus, and orchestra, Birmingham Festival, 1897; "Ode on the Intimations of Immortality," Leeds Festival, 1907; "Symphonic Variations," Oxford, 1912; "Symphony in D minor," London, 1913; and a large number of song albums, piano pieces and sketches, also "Ten Minutes' Technique." He is Inspector of Music to the Board of Education and Scotch Education Department, Whitehall. *Address:* 1 Albert Place, Kensington, W.; Board of Education, Whitehall, S.W. *Telephone:* 1200 Kensington.

SOUSA, John Philip, composer and conductor; *b.* Washington, U.S.A. 6 Nov., 1854; *s.* of Antonio and Elizabeth Sousa; at the age of eleven appeared in public as a solo violinist; in 1876, was a first violin in Jacques Offenbach's orchestra; was conductor of the U.S. Marine Band, and the National Band from 1880-92; organised the famous Sousa band in 1892; first made a name as conductor at Paris Exhibition in 1900; has visited Europe on five occasions, and made a tour of the World in 1910-11; has written over 250 musical pieces, including the famous marches "Washington Post," "Liberty Bell," "Stars and Stripes," "Imperial Edward," "Federal" (written for and dedicated to his friends in Australia), etc.; is also the composer of the following operas: "The Smugglers," "Desirée," "The Queen of Hearts," "El Capitan," 1895; "The Bride-Elect," 1898; "The Charlatan" (played at the Comedy, London, as "The Mystical Miss"), 1898; "Chris and the Wonderful Lamp," 1900; "The Free Lance"; "The Glass-Blowers," 1911; has written two novels, a book of reminiscences, and numerous verses and magazine articles; was decorated by King Edward VII with the Victorian Order; is an Officer of the French Academy and Public Instruction; member of the Fine Arts Academy at Hainault; is a prominent Freemason and a member of the Benevolent Order of Elks. *Clubs:* Players', Dramatists and Gridiron, New

York. *Recreations:* Shooting and riding. *Address:* Century Building, 1 West Thirty-fourth Street, New York City, U.S.A.

SOUTHGATE, Elsie, violinist; *b.* London, 1884; *d.* of F. Sewell Southgate, professor of singing, and his wife, Charlotte E. Knott; *e.* at the R.A.M., which she entered at the age of eleven, securing a scholarship at thirteen; first appeared as solo violinist at the Queen's Hall, Nov., 1901; has since appeared at the Queen's Hall Promenade Concerts, Chappell's Ballad Concerts, Crystal Palace Concerts, Royal Coronation Concert, Albert Hall; with Steinbach's orchestra, Aachen, and in Paris, Barcelona, Carthagena, Cadiz, Vigo, Corunna, and also throughout the English provinces. Has been commanded to play before the Shah of Persia and other royalties. She is the fortunate possessor of a beautiful Guarnerius violin, valued at £1,500. *Address:* 4 Clifton Hill, St. John's Wood, N.W.

SOUTHGATE, Thomas Lea, musical *littérateur; b.* Highgate, 22 Aug., 1836; *s.* of T. B. Southgate; *e.* Old Grammar School, Highgate; commenced his musical studies at an early age under his father's tuition, and afterwards continued them under J. Hullah, George W. Martin, J. Coward, Sir John Goss, and John Tyndall; held the following appointments as organist: Christ Church, Hornsey (1862); St. Saviour's, Fitzroy Square (1865); St. Saviour's, Clapham (1867); St. Margaret's, Dulwich (1873); and Emanuel Church, Dulwich (1875). Since that time Dr. Southgate has ceased to practise as an organist, and has devoted his attentions chiefly to musical literature; in conjunction with Mr. W. Hammond he was instrumental in founding the *Musical Standard,* and in 1891 relinquished his connection with that paper to assist in starting the *Musical News,* of which he was joint editor with Dr. Turpin until 1895; he has written on the music and instruments of the ancient nations and has directed attention to the value of the early instrumental concert music of English composers of the Elizabethan and later period. He has contributed largely to all the principal musical papers, and has appeared as a lecturer before the R.C.O., the Musical Association, and the R.A.M., etc., etc. Among his literary publications are "English Music, 1604 to 1904"; "Rudiments of Music for Choir Boys"; "The Music and Musical Instruments of Japan"; and the "History of Degrees in Music"—in the former work he collaborated with Mr. F. T. Piggott; was for many years Hon. Secretary of the Union of Graduates in Music; is a past master of the Worshipful Company of Musicians, a vice-president of the Musical Association, and D.C.L. of Durham University. Dr. Southgate is an advocate of the principle of registration of qualified teachers; he was the promoter of a Bill in Parliament to effect this purpose, and has strongly urged its adoption. *Address:* 19 Manor Park, Lee, S.E. *Telegraphic Address:* Virginals, London.

SPAIN, Elsie, actress and soprano vocalist; *e.* for musical profession at G.S.M.; commenced her professional career in 1907, as understudy to Miss Isabel Jay, as Sally Hook in "Miss Hook of Holland," and for two months played the part; she then joined the Savoy Company under Mrs. D'Oyly Carte, in 1909, and in March played Elsie Maynard in a revival of "The Yeomen of the Guard"; she remained at the Savoy, under C. H. Workman, and Sept., 1909, appeared as Clarice in "The Mountaineers"; at the Apollo, Apr., 1910, played Kitty McIan in "The Islander"; at the Lyric, Sept., 1910, Mascha in "The Chocolate Soldier"; at the Adelphi, Nov., 1910, Princess Mathilde in "The Quaker Girl." *Address:* Adelphi Theatre, Strand, W.C.

SPARKES, Lenora, soprano; *b.* Bristol, 13 June, 1884; *m.* Arthur H. Bealey; studied in London and Italy, and made her first appearances in London at the Queen's Hall and Royal Albert Hall; sang at the principal London and provincial concerts, including Festivals, and was for two years engaged in Grand Opera at Covent Garden; in October, 1907,

she entered into a contract with the Metropolitan Opera Company of New York, and owing to her success has remained with them ever since. Her favourite part is that of Mimi in "La Bohéme." *Recreations:* Tennis and riding. *Address:* 20 Northumberland Place, Bayswater, London. *Telephone:* 4953 Paddington.

SPEAIGHT, Joseph, composer, pianist, violinist, and organist; *b.* London, 24 Oct., 1868, his father being a professional violinist; *e.* for the musical profession at the G.S.M. under Pauer and Li Calsi (piano) and R. Orlando Morgan (composition); he was at one time assistant music-master at Wellington College, and was appointed professor at the G.S.M. in 1894; in the same year he toured as solo pianist and accompanist to Madam Patey on her farewell tour, playing her last song for her at Sheffield. Principal compositions: Symphony No. 1 (1893-4), No. 2 (1897), Tone-poem (1904), Concerto, piano, and orchestra (1891), and sundry quintets and quartets. Mr. Speaight married Miss Laura Chambers in 1899; he is a member of the R.S.M. and the Society of British Composers. *Address:* G.S.M., Victoria Embankment, E.C.

SPRÀVKA, Ella, pianist; *b.* Bünauburg, Bohemia, 16 Feb., 1878; *d.* of Peter Spràvka and his wife Marie Doubrava; began her musical studies at the Vienna Conservatoire where she won the first prize, medal, diploma, and grand piano; she then studied for a time with Leschetitzky, and later (on coming to England) with E. Dannreuther; made her London *début* at the Crystal Palace Saturday Concerts under Manns, 16 March, 1901, but played publicly from the age of twelve in Prague, Vienna and provincial towns of Austria and Bohemia, with Kubelik and Van Ondricek, and with Hubermann (in Paris); has also appeared a great many times at Chamber concerts with the Bohemian and the Sevcik Quartette. *Address:* c/o Bechstein Hall, Wigmore Street, W.

SQUIRE, Emily, soprano; *b.* Ross, Herefordshire; *d.* of John Squire, banker; sister of W. H. Squire, the well-known 'cellist, and Barré Squire, violinist. As a girl played the viola in the family double quartette, being the eldest of eight, all of whom were very musical; *e.* at Plymouth and Exeter; *m.* E. W. Jennings, architect and author; was for three years at the R.C.M. (Exhibitioner), afterwards Parepa-Rosa Scholar at the R.A.M., and a pupil of Randegger, Sir Henry J. Wood, and Monsieur Bouhy, Paris. She made her first appearance as soprano soloist at the Handel Festival, 1888, and was also principal soprano at the festival of 1891; Hereford Festival, 1893; Worcester, 1902; Gloucester, 1904 and 1907; has also sung at the Royal Choral Society's concerts, the Albert Hall, Scottish Orchestral Concerts in Glasgow and Edinburgh; Birmingham, Morecambe, Exeter, and Bristol Festivals, etc. *Address:* 4 Glenshaw Mansions, Priory Road, West Hampstead. *Telephone:* 1278 Hampstead.

SQUIRE, William Barclay, Assistant Keeper, British Museum; *b.* 1855; *s.* of the late William Squire, of Feltham Hill, Middlesex; *e.* in Germany, and afterwards at Pembroke College, Cambridge; was presented with a medal for his services in connection with Historical Musical Exhibition, 1885. Mr. Squire for many years practised as a solicitor, but in 1885 was appointed to take charge of the Printed Music in the British Museum, and has remained there ever since; was for some years musical critic of *The Saturday Review* and many other leading papers; he is Hon. Secretary of the Purcell Society, and holds the degrees of M.A., F.S.A., and F.R.G.S.; he has contributed articles to "Grove's Dictionary of Music," and has compiled catalogues of music in Chapter Library, Westminster, R.C.M., and also catalogue in 2 vols. of the Printed Music in the British Museum (1487-1800). *Address:* 14 Albert Place, Kensington, W.

SQUIRE, W. H., 'cellist and composer; *b.* Ross, Hereford, 8 Aug., 1871; *s.* of John Squire, banker, by his wife, Emma Fisher; *e.* at Kingsbridge Grammar School; *m.* Marian Warren, of Bradninch, Devon, 1899;

prepared for the musical profession at the R.C.M., 1883-89, of which institution he is an Associate; first appeared in public at the Town Hall, Kingsbridge, Devon, as a 'cello soloist; has held the post of principal 'cello player at the Royal Opera, Covent Garden, also at Leeds, Norwich, Hereford, Gloucester, and Worcester Festivals; has made frequent tours in the provinces with Madame Clara Butt; is a professor at the R.C.M. and G.S.M., and examiner at the R.A.M.; has had the honour of appearing before royalty on many occasions; he uses for his performances a magnificent violoncello by Bergonzi. *Recreations:* Lawn tennis, cycling, and fishing. *Address:* 5c Montagu Mansions, York Street, W. *Telephone:* 2037 Paddington.

STANFORD, Sir Charles Villiers, composer and conductor; *b.* Dublin, 30 Sept., 1852; *s.* of the late John Stanford, Esq., Examiner to the Irish Court of Chancery, and his wife, Mary (daughter of William Henn, Esq., Master in Chancery, Dublin). His father was an accomplished amateur musician, and encouraged him in his musical tastes, which were displayed at an early age; *e.* privately, receiving musical instruction in London from Mr. Arthur O'Leary, and in Dublin from Sir R. P. Stewart and Mr. Michael Quarry; he afterwards proceeded to Cambridge, in 1870 matriculating as a choral scholar, graduating with classical honours, B.A. 1874, M.A. 1877; in 1873 he succeeded Dr. J. L. Hopkins as organist of Trinity College, Cambridge, an appointment he held until 1892; his musical studies were also prosecuted at Leipzig with Reinecke, and at Berlin with F. Kiel; during his student days at Cambridge he was conductor of the Cambridge Amateur Vocal Guild, and directed the first performance in England of Bach's cantata, "Gottes Zeit," and Sir R. P. Stewart's "Eve of St. John," 19 Nov., 1872. The Cambridge University Musical Society, of which he was conductor for twenty years, from 1873, attained a high position under his control, many important compositions being heard at its concerts, some for the first time in England, such as Schumann's "Faust," the First Symphony and Alto Rhapsody of Brahms, etc.; several of the conductor's own compositions were also produced, dating from his student period to 1875, but he first came into prominence as a composer when he was chosen by Tennyson to write the music to "Queen Mary" for the Lyceum Theatre in 1875. At the opening of the R.C.M. in 1883 he was appointed Professor of Composition and Orchestral Playing, and has shown much enterprise in bringing forward new or neglected works of high merit at the College concerts and operatic performances by the pupils. In 1885 he was appointed conductor of the Bach Choir, and in 1887 succeeded Sir. Geo. Macfarren as Professor of Music at Cambridge University, but he relinquished the conductorship of the Bach Choir in 1902; he accepted the conductorship of the Leeds Philharmonic Society in 1897, and conducted the Leeds Festival from 1901 to 1910; he directed the concerts of the Leeds Chorus and London Symphony Orchestra in Paris in Jan., 1906. His published and produced works are exceedingly numerous; they include seven operas, several symphonies, concertos for pianoforte, violin and clarionet, oratorios, several choral ballads and cantatas, many quintets, quartets and other chamber music, church music, vocal quartets, songs, pianoforte and organ music. His first opera, "The Veiled Prophet of Khorassan," was produced at Hanover in 1881, "Savonarola" at Hamburg in 1884, and "The Canterbury Pilgrims" at Drury Lane (by Carl Rosa) in 1884. "Shamus O'Brien" was performed at the Opéra Comique, London, in 1896, and in America in 1897; "Much Ado About Nothing" at Covent Garden in 1901, and at Leipzig in 1902. His Irish Symphony was first performed under Richter in 1887, and was given under Von Bülow at Berlin and Hamburg, under Martucci at Bologna and Rome, besides performances in Brussels, America, and Amsterdam, where it was chosen for the inauguration of the new Concert Hall; his choral ballads, "The Revenge" (Leeds Festival, 1886), "The Voyage of

Maeldune" (Leeds, 1889), "Phaudrig Crohoore" (Norwich, 1896), "The Battle of the Baltic," and "Last Post" (Hereford, 1891 and 1900), are well known both in England, America, and the Colonies; his "Requiem," written in memory of Leighton, and first given at the Birmingham Festival of 1897, has been produced also at Chicago and at Düsseldorf; a "Te Deum" for Queen Victoria's Diamond Jubilee was first given at the Leeds Festival, 1898, and repeated at the Festivals of Gloucester and Norwich; the "Songs of the Sea" at Leeds in 1904; the "Stabat Mater" in 1907, and "Songs of the Fleet" in 1910; his music to Tennyson's "Becket" was given by Irving at the Lyceum in 1893, and elsewhere; he composed the music for two of the Greek Plays at Cambridge, the Eumenides and Œdipus Rex; his oratorios, "The Three Holy Children," and "Eden," were produced at the Birmingham Festivals of 1885 and 1891; he has devoted special attention to the Folk music of Ireland, arranging 130 airs from the Petrie Collection, and restoring and re-arranging the Irish melodies of Thomas Moore, besides editing the complete collection of Petrie's manuscripts; his two Irish Rhapsodies for orchestra (first given at Norwich and at Amsterdam respectively) are founded on some of these airs; he received the hon. degrees of Mus.Doc. from both Oxford and Cambridge, and D.C.L. from Durham and Leeds; he was knighted in 1902; in 1904 he was elected a Member of the Royal Academy of Arts at Berlin (the first and only English composer to receive that honour), and in 1906 of the Maatschaapij tot Bevoorderung der Toonkunst at Amsterdam. He is an Hon. Member of the Beethoven Haus at Bonn, and Membre Correspondant of the Société des Compositeurs de Musique at Paris; in 1878 he married Jennie, fourth daughter of the late Champion Wetton, Esq., of Joldwynds, Surrey. *Address:* 50 Holland Street, Kensington, W. *Clubs:* Athenæum, Savile.

STEGGALL, Reginald, composer and organist; *b.* London, 1867; *s.* of the late Charles Steggall, Doctor of Music, the well-known teacher and church composer; *e.* at Westminster School; studied at the R.A.M. under the late Sir G. A. Macfarren, Dr. Prout, Mr. H. R. Eyers, Mr. Oscar Beringer and his father; gained Balfe Scholarship, 1887; appointed professor, 1895; in 1886 he was appointed organist of St. Anne's, Soho, afterwards acting as assistant organist to his father at Lincoln's Inn Chapel; has given numerous organ recitals in London and the provinces; he has composed several important works for the orchestra, some of which were produced at the Crystal Palace by the late Sir August Manns in 1896 and 1899; others were produced at the Queen's Hall under Sir Henry J. Wood, and most of his orchestral compositions have been played at Bournemouth, under Dan Godfrey, and at Leeds, under Mr. Fricker, and several times in Germany; in 1911 his Concertstück for organ and orchestra was played in Paris; he has also composed much church, organ, and piano music, which has been published by Breitkopf & Haertel, Schott, Novello & Co., and Vincent, and Houghton; was made an Associate of the R.A.M., 1894, and a Fellow of the same institution in 1906; appointed organist and director of the choir to the Hon. Society of Lincoln's Inn, June, 1905, and has produced many important works there, including Elgar's "The Apostles," "The Kingdom," "The Light of Life," Parry's "Job," Brahms' "Requiem," etc.; his compositions include two Symphonies, two Orchestral Suites, two Dramatic Scenas for contralto and orchestra, Variations on an Original Theme for Orchestra, Concerto for organ and orchestra, Suite for organ, Fantasia for organ, three sets of pianoforte pieces, a Quintette for Wood, Wind, and Horn, and about twenty songs, etc.; is an Associate of the R.C.O., a member of the Philharmonic Society; an Examiner of the Associated Board of the R.A.M. and the R.C.M.; and has been for several years on the board of Examiners for the diploma of L.R.A.M. *Address:* 102 Sutton Court Road, Chiswick, W.

STEINWAY & SONS, Messrs., pianoforte manufacturers; founded, in 1853, by Engelbard Steinway of Seesen, Germany, who set up a factory in New York, his sons, William, Henry, and Charles—(and later), Albert—being associated with him; in 1859 the Steinways introduced their "overstrung grand," an improvement due to the initiative of the second son, Henry; in 1865, on the death of Henry and Charles, a younger brother, Theodore, entered the firm, and by his inventive genius greatly improved Messrs. Steinway's instruments. The great traditions of the firm have never been suffered to lapse, and they are now worthily upheld, notably by Mr. Henry Ziegler, one of the present directors, and a grandson of the original Theodore Steinway. For many years this noted establishment was managed by Mr. Edwin Eshelby, who died in 1912, and was succeeded by his son, Mr. G. W. Eshelby, the present London manager. The one floor in Varick Street, New York, where the business had its birth, is superseded to-day by a colossal factory at Steinway, Long Island (opposite 120th Street, New York City); the firm has another factory at Hamburg, a Paris depôt at No. 1 Rue Blanche, and a Berlin house at Königgratzerstrasse 6; their headquarters in New York City are at Steinway Hall, 107-111 East 14th Street; and the Steinway Hall, London (originally the Quebec Institute), is well known to all concert givers and music-lovers. *Address:* Steinway Hall, 15 and 17 Lower Seymour Street, W. *Telephone:* 382 and 535 Mayfair. *Telegraphic address:* "Steinways, London."

STENZEL, ALMA, pianist; *b.* Washington, 28 June, 1888; *d.* of Sigismund and Martha Stenzel; *e.* at San Francisco and Berlin; studied the piano in California under Hugo Mansfeldt, and afterwards under Emil Sauer at Vienna, and Martin Kruse, Berlin; first appeared at San Francisco as a juvenile prodigy, in 1898, playing Mendelssohn's "Capriccio Brillante"; in 1901 she played with Kubelik in Vienna and Buda-Pesth; gave two very successful concerts in Berlin in 1901; played at Kubelik's two concerts in Vienna in 1903; went on a tour through Russia, playing at Warsaw Lodz, St. Petersburg, Riga, and Moscow; in the winter of 1906 played at Berlin and Leipzig. Her principal recreation is making pedestrian tours through the mountains. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W. *Address:* c/o Steinway & Son, 15 Lower Seymour Street, W.

STOEVING, Paul, violinist and writer; *b.* Leipzig, 7 May, 1861; *e.* for the musical profession in his native town and at Paris; his masters were Richard Sala (pupil of David), E. D. von Walden (pupil of Alard), Henry Schradieck and Hubert Léonard in Paris; his *début* took place also in Leipzig, at the old Gewandhaus Saal, in 1879; in 1880 he graduated at the Conservatoire; 1881 found him a teacher at Königsberg Conservatoire; in 1882 he made an extended tour through Northern Europe; in 1883 he became concert-meister and soloist in Hamburg; 1884 found him in Poland and Russia, and later, in the same year, in America; here he remained for many years, and as leader of the Mendelssohn Quintet Club of Boston became well known from the East to the borders of the Pacific coast; in 1893 he married a Canadian lady, Miss F. B. Lech, and in 1896 came to London, where he elected to remain; in 1898 he became a professor of the G.S.M., and in 1907 he was appointed to Trinity College; in 1902 he published "The Art of Violin Bowing" (Vincent Music Company); in 1904 "The Story of the Violin" (Walter Scott Publishing Company), both works having since appeared in Germany; a comprehensive work entitled "Text-book for Violin Playing and a Key to Sevcik's Works" is now (Jan., 1913) in the press, being brought out by A. Bosworth & Co.; he has also a number of violin compositions to his credit, which have been published by Siegel, of Leipzig. The well-known sculptor, Professor Curt Stoeving, of Berlin, is his brother. *Addresses:* 29 Blenheim Road, St. John's Wood, N.W.; and G.S.M.

STOKOWSKI, Leopold, conductor of the Philadelphia Symphony Orchestra, having succeeded Mr. Carl Pohlig; he is a native of Poland, and is one of the youngest living conductors, being still under thirty years of age; was for several years director of the Cincinnati Symphony Orchestra; in 1912 he appeared at Queen's Hall, where he conducted the London Symphony Orchestra.

STONE, Lucy, violinist; *b.* London, 1865; *d.* of the Rev. E. D. Stone, a master of Eton College, and of his wife, Elizabeth Vidal; *e.* at home and at Neuilly, Paris; went to Stuttgart when thirteen, and was the youngest pupil in the Kunstler Schule and pupil of Professor Singer; she then secured a scholarship at the Conservatoire at Paris, and studied there with Maurice; on Joachim's advice she went to the R.C.M., studied with Gompertz, and gained a scholarship there; joined the Skinner Quartet in 1887, this being the first ladies' quartet in Europe; played at a number of the leading provincial towns, being associated with Leonard Borwick, Fanny Davies, Natalie Janotha, and Agnes Zimmermann; in 1899 joined the Watrowitz Quartet, and in 1903 the Nora Clench Quartet, which has given numerous concerts at the Æolian and Bechstein Halls; in 1906 she appeared at the Hereford Festival; has played at the St. James's Hall, the Queen's (small) Hall, Bechstein Hall, and Steinway Hall; gives annual violin recitals at Windsor with Miss Cecilia Gates, and has led quartets at the Cambridge Chamber Concerts; her favourite professional occupation is playing in Beethoven's quartets. *Recreations:* Motoring and reading. *Clubs:* New Century and Musick Makers. *Agent: Concert direction*—E. L. Robinson, 7 Wigmore Street, W.

STRAUSS, Richard, composer and conductor; *b.* Berlin. His compositions include the operas "Guntram," Feuersnot," "Salome," "Electra," and "Rosenkavalier" (heard for first time in England, Jan., 1913, during the Beecham Season at Covent Garden), and the symphonies "Don Juan," "Til Eulenspiegel," "Ein Heldenleben," "Tod und Verklarung," "Sinfonia Domestica," etc., etc.; most of his symphonies have been played in this country by the Queen's Hall and other orchestras; he is conductor at the Royal Opera House, Berlin, and from time to time visits this country and principal cities on the Continent in order to conduct his own compositions; he has composed a large number of beautiful songs. *Address:* Charlottenburg, Berlin, Joachimsthalerstrasse, No. 17.

STRAVINSKY, Igor, composer; *b.* Oranienbaum, Russia, 5 June, 1882, his father being an operatic basso; studied composition under Rimsky-Korsakoff; is the composer of "L'Oiseau de Feu," introduced to London by the Russian dancers; among numerous other works he has composed a Symphony in E flat, a "Fantastic Scherzo" for orchestra, and a "Funereal Song" in memory of his late master, Rimsky-Korsakoff.

STRETTON, Major Arthur John, M.V.O., Director of Music, Royal Military School of Music, Kneller Hall, Hounslow, since 1896; *b.* in 1863; studied with the late J. T. Carrodus for violin, and with Dr. Warwick Jordan and Battison Haynes for theory and composition. *Address:* "Rosenheim," Whitton Road, Twickenham. *Club:* Savage. *Telephone:* 68 Hounslow.

STRONG, David, tenor vocalist and teacher; *b.* London, Mar., 1852; became a chorister at Westminster Abbey in 1861 under James Turle, from whom he had his first lessons in harmony and organ; he remained there until 1867, and has the memorable distinction of singing at the funerals of Lord Palmerston and General Outram; on leaving the Abbey he became a boy chorister at the Anglo-American Church in Paris; studied singing with George Benson, J. B. Welch, and Sims Reeves; first appeared professionally in 1873; has been organist at St. Mary's, Aldermanbury, and St. Jude's, South Kensington; has sung in most of the

great provincial towns, at the Crystal Palace, and St. James's Hall; holds post of tenor in the Chapels Royal, St. James's, and Buckingham Palace, in which capacity he sang at the two Jubilees of Queen Victoria, at many royal weddings, and at the two Coronations; is a professor at the G.S.M. *Recreations:* Golf, swimming, and boating. *Address:* G.S.M.; and 20 Altenburg Gardens, Clapham Common, S.W.

STRONG, Susan, operatic soprano; *b.* New York; studied with Francis Korbay, London; made her first public appearance at Covent Garden in "Die Walküre" when a girl just out of her teens, and was immediately engaged for future seasons and for foreign opera houses, including San Carlo, Naples, Metropolitan, and Manhattan, New York; her great successes were in "Don Giovanni" and "Faust," "Aïda," and many leading Wagnerian *rôles;* toured America with the famous Maurice Grau Operatic Company; of late years has appeared on the concert platform. *Address:* c/o Ashbrooke & Michell, 7 Piccadilly Mansions, Piccadilly Circus, W.

STUART, Leslie (Thomas A. Barrett), composer; *b.* Southport, 15 Mar., 1866; in his youth was organist to the Roman Catholic Cathedral, Salford, which position he held for seven years; subsequently fulfilled a further seven years' engagement in a similar capacity at the Church of the Holy Name, Manchester; first sprang into prominence as a composer of several songs for the late Signor Foli, notably "Rip Van Winkle," "The Bandolero," etc.; came to London permanently in 1895, and wrote "Louisiana Lou" for Ellaline Terriss in "The Shop Girl"; subsequently wrote a number of songs for George Edwardes for "An Artist's Model" and other pieces; established a firm reputation with the song, "Soldiers of the Queen," in 1895-6; subsequently composed a number of popular "coon" songs for Eugene Stratton, notably "Little Dolly Daydream"; is the composer of the following musical plays: "Florodora," 1899; "The Silver Slipper," 1901; "The School Girl," 1903; "The Belle of Mayfair," 1906; "Havana," 1908; "Captain Kidd," 1910; "The Slim Princess," 1910; "Peggy," 1911. *Address:* 21 Russell Square, W.C. *Club:* Eccentric. *Telephone:* No. 4291 Gerrard.

SUCH, Henry E. L., violinist; *b.* 31 Mar., 1872, in London, his father, Mr. Edwin Such, Mus.Bac., being a composer of some prominence; *e.* at the Hochschule der Musik, Berlin, under Joachim and Wilhelmj; made his *début* at Steinway Hall as a child of six in 1878; in 1892 appeared at the Sing Akademie, Berlin; between 1893-8 he toured extensively in Germany, Scandinavia, Holland, and Austria; played at Kaim Concerts in Munich, and at the Richter Concerts in Vienna in 1895, and with Brahms, and in 1898 at the London Philharmonic Society; in 1896 he played before the King of Denmark and his Court in Copenhagen, and before the King of Sweden at Stockholm; married in 1902 to Miss Lilian F. Mackintosh; is an amateur photographer of some experience, and is fond of general science. Mr. Such is a member of the Tonal Art Club and of the I.S.M.

SUCH, Percy, violoncellist; *b.* London, 27 June, 1878; *m.* Theodora Sharpe; studied with Robert Hausmann for 'cello and with Joachim for *ensemble;* made his *début* in Dec., 1898, at Berlin, and first appeared in London at the St. James's Hall in 1899; has since been heard in nearly all the important towns in Germany, Holland, and England; his appearances including, among others, the Joachim Quartette Concerts, Bonn Beethoven Festival, London Beethoven Festival, Steinbach Orchestral Concerts (Cologne), Schumann Festival (London), and Classical Concert Society. Mr. Such has composed and arranged several books of Studies, etc., for the 'cello; his favourite work is Dvoràk's Concerto. *Hobby:* Photography. *Recreations:* All out-of-door games. *Address:* 47 Perham Road, Kensington, W.

SUMMERS, Joseph, organist, composer and teacher ; *b.* Somerset, 1843 ; received his early musical education at Wells Cathedral, where he was a chorister, afterwards studying under the late Sir W. Sterndale Bennett and Dr. Gauntlett ; proceeded to Oxford, where he took the degree of Mus.Bac. in 1887, and in 1890 was made Mus. Doc. of Canterbury ; has also received the honorary degree of Mus.Bac. of Melbourne ; was organist at St. Andrew's College, Bradfield, 1861 ; Holy Trinity, Weston-super-Mare, 1864 ; St. Peter's, Notting Hill, 1865 ; went to Australia in 1865, where he was appointed organist of St. Peter's, and was afterwards organist at All Saints', St. Kilda ; was for some years Inspector of Music for Public Schools in the Colony of Victoria, and held other appointments in Tasmania and South Australia ; was founder of the Musical Association of Victoria, 1867, and conductor of the Melbourne Philharmonic Society. He is at present resident in Perth, Western Australia.

SZIGETI, Jóska, violinist ; *b.* Buda-Pesth, 5 Sept., 1892 ; *s.* of Adolph Szigeti ; received his early lessons on the violin from his father, and later studied with Hubay ; made his *début* at the Royal Academy of Music, Buda-Pesth, in 1902, playing Viotti's A minor Concerto, and was first heard in London in 1907 ; he has introduced to London audiences Hamilton Harty's Violin Concerto (dedicated to Mr. Szigeti), Hubay's E major No. 2 Concerto, Busoni's Violin Concerto (under composer's *bâton*), revived Goldmark's Violin Concerto and his Suite in E major (Op. 10) on the occasion of the composer's eightieth birthday ; has played under Nikisch, Mengelberg, Steinbach, Sir Henry Wood, Landon Ronald, etc. ; has toured England with Busoni, with Backhaus, and with Melba ; has had the honour of playing before the Queen of the Belgians, and has appeared with consistent success in every important musical town on the Continent. He now resides in England.

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TAFFS, Joseph Alan, student of the R.C.M. ; *b.* Islington ; *e.* at the Stationers' Company's School, Hornsey ; studied composition under Sir Charles Stanford at the R.C.M., where he won the Arthur Sullivan Memorial Prize for Composition and (1912) the Mendelssohn Scholarship at the age of twenty.

TAGGART, Jenny, soprano ; *b.* Glasgow ; *d.* of George Taggart, cabinet maker, and of his wife, Jane Mougo, formerly a well-known vocalist in Scotland ; *e.* at Denniston Ladies' School ; was for some time a church organist in Glasgow ; received instruction (on the piano) from David Lamond ; (organ) E. Harley, and (singing) from Miss McEwan and Madame Mathilde Marchesi, Paris ; first appeared at the City Hall, Glasgow, in 1896, as soprano soloist in the "Messiah" ; her subsequent engagements include appearances at the Queen's Hall, St. James's Hall, Leeds Choral Union, and at leading concerts all over the United Kingdom ; she sang at sight the principal soprano music in Beethoven's "Choral Symphony" for the Glasgow Choral Union, and was also suddenly called upon to sing the solo part in Elgar's "Apostles" for the Leeds Choral Union ; her earliest appearance in public was at the age of seven years as a pianist, and she was the accompanist in her ninth year to her father's choir and to the Bridgton Choral Union, of which her father was conductor ; is a member of the I.S.M. *Address :* 25 Castellain Road, Maida Hill, W. *Telephone :* 4636 Hampstead.

TALBOT, Howard (Munkittrick), composer and conductor ; *b.* New York, 9 Mar., 1865 ; *s.* of Lillie and Alexander Munkittrick ; *e.* London ; was for some time a medical student at King's College ; received his musical education at the R.C.M., where he studied composition under Sir Hubert Parry ; his first opera, "Wapping Old

Stairs," was produced at the Vaudeville Theatre, Feb., 1894; his subsequent works include "Monte Carlo" at the Avenue, 1896; "A Chinese Honeymoon," originally produced at Hanley, 1899, and subsequently performed at the Strand Theatre, Oct., 1901, where it achieved a record run; "Kitty Grey" (part composer), Apollo, 1901; "Three Little Maids" (part composer with Paul Rubens), Apollo, 1902; "The Blue Moon" (part composer with Paul Rubens), Lyric, 1905; "The White Chrysanthemum," Criterion, 1905; "The Girl Behind the Counter," Wyndham's, 1906; "The Three Kisses," Apollo, 1907; "The Arcadians" (with Lionel Monckton), Shaftesbury, 1909; "The Mousmé" (with Lionel Monckton), Shaftesbury, 1911; has conducted for Mr. George Edwardes at various theatres since 1900. *Recreations:* Riding, driving, motoring, and yachting. *Clubs:* Green Room and Eccentric. *Address:* 2 Piccadilly Chambers, Coventry Street, W. *Telephone:* 13031 Central.

TARQUINI, Tarquinia, operatic soprano; *b.* Tuscany; *e.* musically at Florence, and at the Conservatoire, Milan; made her operatic *début* with the San Carlo Company, and toured Egypt, Portugal, Austria, and Italy, playing leading *rôles* in "Bohème," "Mánon," "Madama Butterfly," and "Salome"; created title-*rôle* in "Conchita," by Zandonai, at Milan; appeared for first time at Covent Garden in 1912. *Address:* c/o Covent Garden Theatre, W.C.

TAYLOR, Franklin, pianist and teacher of pianoforte; *b.* Birmingham, 5 Feb., 1843; received his musical education at Leipzig Conservatoire; settled in London, 1862; became Professor at National Training School, 1876; is a Professor at the R.C.M. and Member of the Associated Board of the R.A.M. and the R.C.M. Published works include "Primer of Pianoforte Playing" (1877), "Technique and Expression in Pianoforte Playing" (1897), articles in "Grove's Dictionary," translations of Richter's "Harmony" and "Counterpoint, Canon and Fugue." *Address:* 49 Iverna Court, Kensington, W.

TAYLOR, Florence, contralto; *b.* Robin Hood's Bay; received her musical education at the R.C.M., studying under Señor Gustav Garcia (singing), Miss Daymond and Mr. Dunhill (harmony), and Mr. Cairns James (elocution); later she went to Berlin and continued her studies with Frau Klatte, appearing at the King Edward Memorial Concert organised by the British Embassy at the German capital; she sang in "Elijah" at the Royal Choral Society, Albert Hall, and has appeared at many of the leading provincial choral societies' concerts; she gave a successful recital at the Æolian Hall in Oct., 1911. *Address:* 78 Gloucester Place, Portman Square, W. *Agents:* c/o I.C.A., 524 Birkbeck Bank Chambers, W.C.

TEMPEST, Marie Susan, actress and vocalist; *b.* London, 15 July, 1866; *d.* of Edwin and Sarah Etherington; *e.* at R.A.M., where she studied under the late Manuel Garcia, and where she took bronze, silver, and gold medals; *m.* Cosmo Gordon-Lennox (Cosmo Stuart), son of Lord Alexander Gordon-Lennox; made her first appearance on the stage at the Comedy Theatre, 30 May, 1885, as Fiametta, in a revival of "Boccaccio"; she was next seen at the Opéra Comique Theatre, 14 Nov., 1885, as the Lady Blanche in "The Fay o' Fire," and on 26 Dec., she returned to the Comedy to take up the title part in "Erminie"; she was then engaged at Drury Lane, where on 29 June, 1886, she made a great success by her impersonation of Rosella in "Frivoli"; at the Prince of Wales's, 4 Oct., 1886, she was the Countess Bianca in "La Béarnaise," and then on 19 Feb., 1887, she succeeded Marion Hood in the name part in "Dorothy," and continued to play the part at that theatre and at the Lyric until Apr., 1889, the opera then having been performed consecutively for 931 times, the longest run on record for a comic opera; at the Lyric, 20 Apr., 1889, she appeared as Doris in the opera of that name, and 23 Nov., 1889, she appeared as Kitty Carrol in "The Red Hussar"; the following year she went to America and made her first appearance in New York at Palmer's Theatre,

5 Aug., 1890, in the same part in "The Red Hussar"; during her stay in America she also appeared as Carmen, Dorothy, Mánon, and Mignon in the operas bearing those names; Adam and, subsequently, Christel in "The Tyrolean," Francesca in "The Fencing Master," and in "The Pirates of Penzance," "The Algerian," "The Bohemian Girl," and "Voegelhander"; she returned to England in 1895, and made her reappearance in London at Daly's Theatre, 2 Feb., 1895, as Adéle in "An Artist's Model"; she remained at Daly's until 1900, and during that period she appeared there as O Mimosa San in "The Geisha," 25 Apr., 1896; as Maia in "A Greek Slave," 8 June, 1898; and San Toy in the play of that name, 21 Oct., 1899; she then severed her connection with musical plays, and since that date has appeared only in comedy. After some years with Mr. Charles Frohman, she has gone into management and has produced "The Honeymoon," "At the Barn," and "Art and Opportunity," also a Triple Bill including a wordless play with music, by Herman Finck, in which she made a striking success as a mime. She has established her reputation as one of the leading comediennes on the English stage. *Address:* 4 Cumberland Terrace, N.W. *Telephone:* 3100 North.

TEMPLE, Hope (Madame Messager), song writer; *b.* and *e.* in Ireland; studied to become a pianist, but, in consequence of two accidents to her left arm, had to abandon the idea; began composing at fourteen, and has published many popular songs: "An Old Garden," "My Lady's Bower," "In Sweet September," "Auf Wiedersehen," "Rory Darlin'"; sister of the late Mrs. Samuel Lewis, a well-known philanthropist; is fond of all kinds of sport, and collecting curios; *m.* Mons. André Messager, the well-known French composer, until 1907 Director of Covent Garden Theatre, and now of the Grand Opéra, Paris. *Address:* 174 Boulevard Malesherbes, Paris.

TERNINA, Milka, operatic soprano; *b.* Vienna; studied under Dr. Gänsbacher, and made her *début* at Leipzig; has sung all the principal operatic *rôles*, her favourites being La Tosca, Brunhilde, Ingwelde, Gwendoline, Cid, Fidelio, etc. *Address:* Maffeistrasse, Munich; and c/o Covent Garden Opera House, W.C.

TERTIS, Lionel, viola soloist; *b.* West Hartlepool, 29 Dec., 1876; has appeared at the Philharmonic and all the leading concerts, and is a professor at the G.S.M. *Recreations:* Motor-cycling and golf. *Address:* G.S.M., Victoria Embankment, E.C.

TESCHEMACHER, Edward, lyric writer; *b.* London, 1876; is the author of the words of over 1,000 songs, among the well-known and popular favourites are: "Because," "I Know a Lovely Garden," "O Lovely Night," "Little Irish Girl," "Until," "Tommy Lad," etc., etc. *Recreation:* Gardening. *Address:* Lye Green, Chesham, Bucks. *Telephone:* 47 P.O. Chesham.

TETRAZZINI, Luisa (Signora Bazelli), operatic soprano; *b.* Florence; youngest *d.* of a merchant of that town; her brother, the eldest of the family, is a stage director at Berra, and possesses a good tenor voice; one of her sisters teaches music in Milan, and the other, Eva, is now Mme. Cleofonte Campanini, and has been heard at the Academy of Music in New York and elsewhere; her husband, Signor Campanini (*q.v.*), is one of the conductors at the Royal Opera, Covent Garden. Madame Tetrazzini has stated that as a child she, perhaps unconsciously, assimilated the operas that her sister Eva was in the habit of practising at home; this was, she says, carried to such an extent that she knew both words and music of several operas before she was even aware of the fact; among them were "La Gioconda," "Faust," and "Un Ballo in Maschera"; this was before she was twelve years old, at which time her voice was a deep contralto; soon after, however, it began to extend upwards until now she is able to sing F in alt in such operas as "Il Flauto Magico" and "La Sonnambula." Her mother, however, was consistently opposed to her following

her sister Eva's profession, although she allowed her to begin studying at the Liceo Musicale in Florence; to do this it was necessary to sing before Signor Ceccherini, the director; he had been the teacher of her sister, and was amazed at the proficiency she displayed; so for three months she attended the Liceo, and it may truly be said that this was almost the whole of her experience of academical teaching; but after she had left the school her master came to the house, and she continued studying operas with him, adding to her *répertoire* "Crispino e la Comare," "La fille du Regiment," and "Semiramide." At length her opportunity came; at the Teatro Nicolini, in her native town of Florence, the manager required an artiste to take the small part of Inez in Meyerbeer's "L'Africaine"; he offered her the part, which she accepted, and was given a contract at 100 dollars a month for four months, following this up by a second engagement at double the modest salary. Engagements all over Italy, Spain, Russia, and South America followed; indeed, a more important *début* may be said to have been made at Rio Janeiro as Violetta in "Traviata," and it was owing to the pressing representations of her brother-in-law that she consented to try her luck in London, with the result that all the world knows. Her first appearance was not in the Grand Season but in the Autumn Season of 1907 as Violetta, and her reception was such that the appearance of the opera house in Nov. recalled the days of Patti and Albani in the height of the London season; she has since added many famous lyric *rôles* to her *répertoire*, including Gilda and Lucia di Lammermoor. *Address:* c/o Covent Garden Theatre, W.C.

TEW, Whitney, bass; *b.* America, where he is a popular favourite in oratorio and opera; has had numerous appearances in London, and toured the provinces with Madame Alice Esty, giving a series of recitals. Mr. Tew is an excellent linguist, and sings in four languages.

TEYTE, Maggie, operatic soprano; *b.* Apr., 1889, at Wolverhampton; *e.* at St. Joseph's Convent, Wolverhampton; *m.* Dr. Eugéne Plumon, Advocate to the Court of Appeal, Paris; studied with Jean de Reszke at the age of fifteen, and made her *début* in May, 1908, as Mélisande in Debussy's "Pelléas and Mélisande" at the Opéra Comique, Paris; made her first London appearance in Oct., 1909, at the Queen's Hall; she sang with immense success in 1910 at His Majesty's Theatre and Covent Garden during the Beecham Season, appearing as Cherubino in "Nozze di Figaro," Marguerite in "Faust," Mélisande in "Pelléas and Mélisande," and Antonia in "Tales of Hoffmann"; engaged for the 1911-1912 season in America, and re-engaged for the 1912-1913 seasons, when she appeared at Chicago, New York, and Philadelphia in a number of *rôles*, afterwards making a concert tour through the States, Nov., 1912, to Feb., 1913; engaged to tour the English provinces with Sir Henry Wood and the Queen's Hall Orchestra in 3 to 9 Mar., 1913, and will afterwards appear at the Riviera, Vienna, Berlin, and Paris, returning for the London season in May, 1913. *Favourite rôles:* Mélisande in Debussy's opera and Mimi in Puccini's "La Bohème." *Recreations:* Golf, tennis, motor touring. *Addresses:* 16 Avenue de Friedland, Paris; c/o The Windsor Trust Company, 5th Avenue, 47th Street, New York; and 8A Kensington Palace Gardens, London. *Telephone:* 535/04 Paris; and 235 Kensington, London. *Telegraphic Addresses:* "Nomulp, Notting, London"; "Nomulp, Paris"; and "Nomulp, New York."

THECLA, Mlle. Maud (Mme. Gaston Mayer), operatic soprano; *b.* Boston, Massachusetts, U.S.A.; *m.* Gaston Mayer, manager, New Royalty Theatre, London, June, 1905; *e.* Paris, where she prepared for the stage under Jean de Reszke, Vergnet, and Juliani; made her *début* in 1905, at Covent Garden; her favourite *rôles* include Margherita in "Faust," Elsa in "Lohengrin," Valentine in "Gli Ugonotti," Rachel in "La Juive," "La Tosca," and other principal parts of the classic and modern Italian, German, and French *répertoires*.

THOMAS, Ada, pianist; *b.* Colchester, Essex; commenced the study of music as a small child with Francesco Berger; later she entered the R.C.M. and under Edward Dannreuther won a scholarship there, after which she studied in Vienna under Leschetitzky; first appeared at the Bechstein Hall, in 1904, at a Brahms Recital with Mr. Gervase Elwes, accompanying his songs as well as playing solos; has given many recitals in London, and has also played at the Broadwood Concerts in London and with the Bach Musical Society; played at Dresden, 1907. *Recreations:* Country life and travel. *Address:* 27 Bedford Gardens, W. *Telephone:* 1262 Kensington.

THOMAS, Frank Lewis, pianist, organist, composer, and teacher of singing; younger *s.* of the well-known bass singer, Lewis Thomas; *b.* London in 1857; studied for some time at the R.A.M. under Sir William Cusins for piano, F. Ralph (violin), and Banister (harmony); afterwards under A. H. Thouless for piano, J. S. Jekyll (Organist of Her Majesty's Chapels Royal) for organ, and under his father for singing; appointed organist of Christ Church, Lancaster Gate, in Jan., 1879, Dr. William Henry Monk being choirmaster; appointed organist and choirmaster, St. Mary's Church, Bromley, Kent, in Nov., 1880, where he still remains; conductor of Bromley Musical Society from 1880 to 1910. For many years Mr. Thomas was largely engaged as an accompanist, being for many years accompanist at the Covent Garden Promenade Concerts. In later years he has almost entirely occupied himself in teaching in Bromley and the neighbourhood. He has composed a large number of songs, pianoforte pieces, also anthems and church music generally.

THOMAS, John, harpist; *b.* Bridgend, Glamorganshire, 1 Mar., 1826; studied at the R.A.M. under J. B. Chatterton (harp), C. J. Read (piano), and Cipriani Potter and Lucas (composition); remained eight years at the Academy, and was made an A.R.A.M. and F.R.A.M.; has toured through Europe many times and played with all the leading English orchestras; in 1872 he succeeded J. B. Chatterton as harpist to Queen Victoria, and is harpist to H.M. the King; has composed a great deal of harp music, and is a Professor at the R.A.M., G.S.M., and the R.C.M.; he is known in Wales as Pencerdd Gwalia (Chief of the Welsh Minstrels). *Address:* Llandulas, New Barnet; late 53 Welbeck Street, Cavendish Square, W.

THOMAS, Dr. R. Vaughan, composer; *b.* Wales; as a young man he worked as a miner; won several scholarships, and eventually won his way to Oxford University, where he took his M.A. and Mus.Doc.; was later appointed Assistant Music Master at Harrow under Dr. Percy Buck, and occupied that position for many years; he is now following a musical career at Swansea. His compositions are numerous, perhaps his best known being a setting of Gray's Pindaric Ode, "The Bard," produced at Cardiff Festival, and afterwards performed by the London Choral Society at Queen's Hall.

THOMAS, Vincent, composer and conductor; *b.* Wrexham, 4 Dec., 1872; *s.* of William Thomas and his wife, Mary Darlington; *e.* at Grove Park and Rydal Mount; *m.* Margaret Cornforth; made his *début* at Queen's Hall on 2 Nov., 1898, when he conducted Liza Lehmann's "Endymion." Principal compositions: "Eos and Gwevril" (opera), produced at St. George's Hall, Apr., 1902; "Gwenevere" (opera), produced at the Coronet Theatre, Nov., 1905; "Enid" (opera), produced at the Court Theatre, Nov., 1908; "Quest of the Grail" (masque), produced at the Court Theatre, July, 1908; new opera, "Dagonet," not yet produced; has composed numerous songs and orchestral works performed under the direction of A. W. Payne at Llandudno, Dan Godfrey at Bournemouth, and Alick Maclean at Scarborough, etc. Mr. Thomas is an official of the London, County and Westminster Bank, and in 1895 formed an orchestra from members of the staff; he has conducted them ever since. *Address:* 41 Lothbury, E.C.

THOMAS, William Henry, teacher of singing and pianoforte; *b.* 8 May, 1848, at Bath; *s.* of Mr. Lewis Thomas, a famous bass singer in oratorio, etc.: vicar-choral for many years at Worcester Cathedral, afterwards of St. Paul's Cathedral, the Temple Church, and His Majesty's Chapel Royal, St. James's Palace; *e.* at St. John's Collegiate School, N.W., and for music by his father (singing), Lindsay Sloper (pianoforte), Dando (violin), and Dr. Hopkins (organ and harmony); he made an early appearance as an accompanist at Novello's series of concerts at the Albert Hall, soon after its opening, and was engaged in the same capacity at the Covent Garden Promenade Concerts; his first organ appointment was at St. Andrew's, Lambeth; after that he went to St. Martin's, Ludgate Hill, and for the last thirty years he has held the post of organist at St. George's Church, Tufnell Park, N.; for many years Mr. Thomas was conductor of the Poplar Musical Union, which gave concerts at various East End centres; he has also been conductor of the Tufnell Park Musical Society, the Artists' R.V. Musical Society, the Croydon Orchestral Society, and St. George's Choral Society; he has acted as adjudicator at the Dolgelly Eisteddfod; he holds Grand rank in Masonic Craft and Chapter. *Recreation:* Formerly Volunteering (retiring as Major of the "Artists" R.V.) and latterly golf. Member of the I.S.M., the Arts Club, the Blackfriars and R.A.M. Clubs; is a Professor of Singing at the R.A.M. and the G.S.M., and an Examiner for the Associated Board. *Address:* 7 Lidlington Place, Harrington Square, N.W.

THOMPSON, Arthur John (Arthur Thompson), tenor and teacher of singing; *b.* London, 1856; *e.* at a private school in Hackney, under the Rev. Thomas Holding; prepared for the musical profession by the late Richard Limpus (founder of the College of Organists), Theodore Distin and by Dr. W. H. Cummings privately; he also studied under the latter at the R.A.M.; has sung at many leading London and provincial concerts, including the Royal Choral Society, the Sacred Harmonic Society, etc. Mr. Thompson is a Professor at the R.A.M., of which institution he is a Fellow, and also teaches at the G.S.M.; he has been twice married; in 1883 to Miss Grace Godolphin, who died shortly after, and in 1887 to Miss Lily Isabel Stow; he now devotes himself entirely to teaching. *Address:* Woodgates, Stormont Road, Highgate. *Club:* Arts.

THOMSON, César, violinist, composer and teacher; *b.* Liège, 18 March, 1857; *s.* of François Thomson and his wife Joséphine Delhaz; *m.* Countess Louise Riva; began his musical training with his father, and later became a student at the "Conservatoire Royale de Liège," where he studied under Maître Leonard; made his *début* as a violinist when only ten years old at the "Salle d'Emulation," Liège, and was first heard in London in 1884; has since made a large number of long and important tours of all the principal European towns, and in North and South America. Is a professor at Brussels Conservatoire. His compositions, which are numerous and distinguished, include Scandinavian works, also a Fantasie (for violin and orchestra) on Hungarian Themes, also arrangements of the old Italian Masters, etc.; at the present time (January, 1913), he is just completing an important work, his subject being a comprehensive violin Method. *Recreation:* Yachting. *Address:* 37 Rue Van Eyck, Brussels. *Telegraphic Address:* Thomson, Conservatoire, Brussels.

THORNE, Dr. E. H., organist, pianist, and composer; *b.* Cranbourne, Dorset, 9 May, 1834; *s.* of Edward Thorne, musician; *e.* at Windsor; *m.* Elizabeth Isabella Payne, of Jersey; was a pupil of the late Sir George Elvey and a chorister at St. George's Chapel, Windsor; first appeared in public at Stoke-sub-Hamden, Somerset; was appointed organist and choirmaster of Henley-on-Thames, 1852; Chichester Cathedral, 1862; St. Patrick's, Brighton, 1870; St. Peter's, Cranley Gardens, 1873; St. Michael's, Cornhill,

1875; St. Anne's, Soho, 1891, a position he still occupies; is a composer of a large quantity of orchestral, chamber, church, organ, and pianoforte music, including Cavatina for violin and piano, and Romance for 'cello and piano; he is held in very high esteem both as organist and a writer for the organ; is a well-known teacher of the organ and piano; a member of the Royal Society of Musicians. Degree of Mus.Doc. conferred upon him, Feb. 25, 1913. *Address:* 19 Clarendon Gardens, Maida Vale, W.

THORNTON, Mme. Edna, contralto; *b.* Bradford, Yorkshire; studied at the Manchester R.C.M. under Madame Lemmens-Sherrington, and afterwards privately with Sir Charles Santley; since 1906 Miss Thornton has appeared at Covent Garden, as well as at leading festivals and concerts; her first operatic work was at Daly's Theatre in "Ib and Little Christina"; her operatic *rôles* have included La Cieca in "Gioconda," Erda, Waltraute, and Fricka in "The Ring," Ortrud in "Lohengrin," Amneris in "Aïda," Borangeain in "Tristan and Isolde," etc. *Address:* 60 Ashworth Mansions, Maida Vale, W.

THORPE, Dora, soprano; *b.* Tottenham; *d.* of Mr. R. Cureton-Thorpe; *e.* privately and at the G.S.M. under Chev. de Munck for 'cello and De Solla for singing; made her *début* in Brussels, May, 1896; has toured extensively in the provinces, and has appeared at all the principal London concert halls; is the originator of the "Corona Septette" of ladies who were engaged to play at the Guildhall on the occasion of the Colonial Premiers' visit. Miss Thorpe is principally known in an unusual branch of her art—singing to her own 'cello obbligato. *Hobbies:* Needlework and motoring; she is a member of the Arts and Dramatic Club and the Concert Artistes' Benevolent Association. *Address:* 282 Camden Road, N.W. *Telephone:* North 452.

THORPE, Galatea, harpist; *b.* Mansfield, Notts.; *d.* of John Thorpe; *e.* privately; *m.* John M. Callaway; was entirely self-taught up to the age of twenty, when she received finishing lessons from Mr. John Thomas; made her *début* at the City of London School in Mozart's Concerto; has since played in the orchestras of most of the leading provincial festivals, and has appeared as solo harpist at a large number of London "At Homes"; is a professor at the G.S.M. *Recreations:* "Patience" and walking. *Address:* 7 Caithness Road, Brook Green, London.

THUDICHUM, Charlotte, soprano, and teacher of singing; *b.* London; *d.* of a London physician, her mother being of Huguenot descent; studied singing under Manuel Garcia at the R.A.M., where she gained the Parepa-Rosa Scholarship in 1880 and the Westmoreland Scholarship in 1882; studied operatic singing in Paris with Madame Viardot-Garcia; sang at all the leading London and provincial concerts, and at many of the provincial festivals from 1883 onwards; in 1891 was engaged to appear at the Royal English Opera House as Rebecca in Sullivan's "Ivanhoe"; she again took up concert work, appearing frequently at the principal concerts and festivals, and made a long tour of Australia in 1896-7; since then she has largely devoted herself to teaching. *Address:* 11 Pembroke Gardens, Kensington, W.

THYNNE, Grace, violinist; *b.* Kilkhampton, Cornwall; went to Prague, where she studied under Sevcik, making her first appearance of importance at a pupils' concert; later went to St. Petersburg, and continued her studies with Professor Auer; her appearances in London include recitals at Bechstein and Æolian Halls and the Cornish Festival at Queen's Hall, and she has played at many leading concerts in the provinces; in 1911 Miss Thynne visited Buenos Ayres and Monte Video, where she gave recitals and appeared at a number of orchestral concerts. *Address:* 68 New Cavendish Street, W.

TILLEARD, Margaret, pianist; commenced studying the piano with Herr Johann Van Hulst, in London, under

whose tuition she remained until proceeding to Leipzig; there she continued her studies at the famous Conservatorium for nearly five years, under Professor Papperitz, and also with Professor Dr. Karl Reinecke, the principal of the Conservatorium; upon the completion of her term at Leipzig, Miss Tilleard was awarded a prize as the best pianist among the students at the Conservatorium. Miss Tilleard played with success at many orchestral and other concerts throughout Germany, and has appeared at the principal West-end concert halls. *Agency:* Ashton's, 33 Old Bond Street, W.

TIMOTHY, Miriam, harpist; partly trained at the R.A.M., of which institution she is an Associate, and where she studied from the age of eleven till she was fourteen, when she won the Erard Exhibition at the R.C.M., remaining there four years and being elected an Associate. Miss Timothy has since become one of the most prominent harpists of the day; with only two exceptions she has played at all the great festivals; in 1900 she went to Osborne House, stayed there a week, and was presented to her late Majesty, Queen Victoria, of whose private band she was made a member; in 1902 she had the further distinction of being the only lady in the orchestra under Sir Frederick Bridge at the Coronation; she stayed at Sandringham, and was presented to the late King Edward and to Queen Alexandra; also played at the Coronation of H.M. King George; she is a member of the London Symphony Orchestra and an Associate of the Philharmonic Society; during the grand opera season of 1907 she was made principal harpist at Covent Garden Theatre. Miss Timothy is a Professor at the R.C.M. *Address:* 26 Antrim Mansions, Antrim Road, Hampstead, N.W. *Telephone:* 5546, Hampstead.

TINNEY, Charles Ernest, baritone and teacher of singing; *b.* Pimlico, 15 Mar., 1851; his father was Mr. Frederick George Tinney, conductor of the famous Coote & Tinney's Band, and the son of William Tinney, a famous bass singer at the beginning of the nineteenth century, associated with Sir Henry Bishop and many other celebrities of the time. Mr. Charles Tinney was a boy chorister at Westminster Abbey under James Turle; was for a time a pupil of Sir Charles Santley, and continued his studies at the R.A.M. under Signor Manuel Garcia; he made his first appearance at an Academy concert in St. James's Hall in 1876; was a vicar-choral at St. Paul's Cathedral for a period of twenty-five years, and for two years assistant master of the boys; was principal English singing-master at the New England Conservatory of Music, Boston, for four years, and resided in Buenos Ayres for two years as concert singer; Professor at the G.S.M. since 1900; *m.* Miss Kate Lemon in 1878. *Address:* G.S.M.

TOSTI, Sir F. Paolo, K.C.V.O.; *b.* Ortona al Mare, in the Abbruzzi, 1847, but now a naturalised Englishman; commenced his musical studies at the Conservatoire at Naples, gaining first prize for violin playing, which entitled him to a free scholarship; he next studied singing and harmony, and commenced to compose songs; his first songs, "Non m'Ama Piu" and "Lamento d'Amore," were refused by three Italian publishers, but eventually became his most popular works in Italy, and Ricordi, who had refused to buy them, paid a large sum for them some time afterwards, and has remained Signor Tosti's publisher ever since; for some time he remained in Italy, and was appointed teacher to Queen Marguerite; in 1876 he came to London, and almost immediately caught the public taste with his song "For Ever and For Ever"; among his most popular compositions in this country are "Good-bye," "Beauties' Eyes," "Venetian Boat Song," "Ask Me No More," and "My Heart's Delight," but nearly all his compositions have met with exceptional favour. Signor Tosti was a great favourite of the late Queen Victoria, and was frequently commanded to sing and play to Her Majesty. *Address:* 12 Mandeville Place, W.

TOURS, Frank E., composer and conductor; *b.* London, 1 Sept., 1877, his father being the late Mr. Berthold Tours, a well-known Church musician; *e.* privately, and at the R.C.M. by Sir C. Stanford, Parratt, and Bridge; first professionally engaged at St. John's, Hammersmith, as organist, and after as conductor of Stanford's opera, "Shamus O'Brien," in 1897; was for six years conductor for Chas. Frohman and Seymour Hicks at Daly's, Prince of Wales, Gaiety, and Aldwych Theatres, and toured round the world in 1903-4; at present is musical director of the De Koven Opera Company in New York. His compositions include comic opera, "Melmotte" (produced London, 1901); "The Dairymaids," with Mr. Paul Rubens; "The Hoyden," with Mr. Paul Rubens. Part composer of "The Little Cherub," "See-See," and "The New Aladdin"; has written several songs, the most popular being "Mother o' Mine," "Red Rose," "A Meeting," "A Rose Romance," "Beyond the Sunset," "A Year Ago," etc., and "The Dashing Little Duke" (light opera). *Recreation:* Motoring. *Clubs:* Royal Automobile, Green Room (London), the Lambs (New York). *Address:* 4 Clement's Inn, W.C.; and Ventnor Villa, Chiswick, W. *Telephone:* 2802 Central.

TOY, Ernest, violinist; *b.* Bendigo, Victoria, Australia, 24 Sept., 1880; prepared for the musical profession by Charles Manby, of Townsville, Queensland, and Professor Gustave Hollaender of Berlin; first appeared at the opening of the Imperial Institute as solo violinist; has since appeared at the Queen's Hall and Bechstein Hall, and at concerts at Bournemouth, Eastbourne, Edinburgh, Leeds, Newcastle, etc.; he has also toured Australia twice and New Zealand once; obtained the L.R.A.M. at the age of sixteen. *Recreation:* Philately.

TRACY, Herbert, bass; *b.* London, 26 Sept., 1877; first appeared at the Bognor Pier Pavilion, 1899; has since become a well-known concert and oratorio singer; holds the bass appointment at Lincoln's Inn Chapel, and is a Lay Clerk of Southwark Cathedral, and an Assistant Lay Vicar of Westminster Abbey. *Address:* 40 Telford Avenue, Streatham. *Telephone:* 203 Streatham.

TRAILL, Honoria, pianist; *b.* London; *d.* of Major-General Trail; *e.* at Dresden Conservatorium under Frau Rappoldi-Kahrer, and won the diploma for piano-playing; made several public appearances in Germany, and since returning to London has given recitals at the Æolian Hall, and appeared at the Sunday League Concerts, Queen's Hall, etc.; has toured in Wales and played at Leeds, Hereford, Bournemouth, Brighton, and numerous other provincial towns.

TREE, Charles, baritone vocalist; *b.* 1868 at Exmouth; *s.* of Charles Helman Wheaton, and his wife (*née* Ellen Tree); *m.* Miss Ruby Needham (daughter of Thomas Needham, Esq., of Woodhouse, N. Finchley); won the International Baritone 100 Guineas Competition, London, 1896, singing the Prologue to Pagliacci; has since sung with success in America, France, Belgium, and for all the leading musical societies throughout Great Britain. Mr. Tree is the author of "How to Acquire Ease of Voice Production"; his favourite and, perhaps, most successful *rôles* are those of Mephisto, in "Faust," Lucifer in "The Golden Legend," and the Prophet in "Elijah"; he is a direct descendant of Drake on the one side and of Ellen Tree (Mrs. Charles Kean) on the other. *Recreations:* Tennis and shooting. *Address:* 29 King's Road, Sloane Square, London, S.W. *Telephone:* *No.* 639 Victoria.

TREVOR, Harry, musical editor of *The Standard; b.* 1869; fourth son of F. G. B. Trevor, Esq., C.I.E., J.P.; *e.* privately; is B.A., Magdalene College, Cambridge; studied singing under E. K. Alderson, composition under Burnham Horner, and orchestration under J. A. Robertson. *Address: The Standard,* London.

TROWELL, Arnold, 'cellist; *b.* Wellington,' New Zealand; his father

was a violinist and conductor; at the age of ten he played Klengel's Concerto in A Minor. Jean Gerardy, who was touring New Zealand, advised him to go to Europe to study; he went to Frankfort, where he studied under Hugo Becker until the reputation of Brussels attracted him; here at the public "Concours" he carried off the first prize, notwithstanding the seniority of most of the competitors; after this he studied alone, and made a successful *début*, playing Paganini's difficult variations on "Non piu Mesta." Has since become well known in his profession.

TRUSCOTT, Euneta, soprano; *b.* St. Columb, near Newquay, Cornwall; her father and mother were both musical. First studied singing with Mr. Samuel Bishop, of Exeter, and piano with Mr. Vinnicombe, afterwards continuing her studies in London, being coached for opera and oratorio by Mr. Arthur Fagge; has appeared at many of the leading London and provincial concerts, and was engaged for the Watkin Mills autumn tour (1912); has sung the *rôles* of Elsa, Elizabeth, Venus, Marguerite, and Micaela, and has recently added Eva ("The Meistersingers"), Senta ("The Flying Dutchman"), Sieglinde, and Brünnhilde to her *répertoire*. *Address:* 4 Weymouth Court, Portland Place, W.

TRUST, Helen M., soprano and teacher of singing; *b.* Norwich, her father being Mr. Michael John Stark of that city, and not connected with the musical profession; *e.* at Norwich and in Paris; she was a pupil of Signor Manuel Garcia at the R.A.M., of which institution she is an Associate, and of Signor Tramezzani of Naples; has sung at the famous Saturday and Monday Popular Concerts, the Ballad Concerts, and at the Leeds and Norwich Festivals, and in every provincial town of note; has received offers for operatic and other stage work, but has preferred to remain purely a concert artiste; *m.* Mr. H. T. Trust, a well-known 'cellist and musician. Madame Trust makes a point of singing songs by English composers whenever possible; she is a professor of singing at the G.S.M. *Address:* 31 Grove End Road, N.W. *Telephone:* 176 Paddington.

TUBB, Carrie, soprano; *b.* Westminster; *d.* of John Tubb and his wife, Anne Bardon; received her musical training at the G.S.M., studying under Frederick Birch; *m.* Alexander John Ede Oliveira; made her *début* on the opera stage at Covent Garden, in 1910, during the Beecham Season, and later at His Majesty's Theatre; has appeared with consistent success on the concert platform at the Royal Albert Hall Ballad Concerts, the Queen's Hall Promenade and Symphony Concerts, etc., and sang at the Birmingham Festival of 1912. *Address:* 19 Edith Road, Kensington, W. *Telephone:* 3786 Western.

TURNPENNEY, Henry, tenor; *b.* London; *e.* at the G.S.M., and also studied singing with Sir Henry J. Wood and Signor Baraldi, while at the G.S.M. he won several prizes for tenor-singing; has fulfilled engagements at the Queen's Hall Symphony and Promenade Concerts, Albert Hall, St. James's Hall, Alexandra and Crystal Palaces, and with the principal societies throughout Great Britain and Ireland. In 1911 he was the principal tenor in Dr. Charles Harris's Festival Tour of the Empire, when he sang in many of the principal towns in Canada, United States, Australia, New Zealand, and South Africa. *Favourite parts:* Gerontius and King Olaf. *Address:* Sulby, Old Park Road, Palmer's Green, N. *Telephone:* 71 Palmer's Green.

TYSER, Evelyn, violinist and vocalist; trained for her profession by Miss Jessie Hudson and Pollitzer; made her first London appearance at the Alhambra in Dec., 1901, playing a violin solo in the ballet, "The Gay City"; she has also appeared as a solo violinist at Queen's Hall, Steinway Hall, etc.; has understudied and played in comedy and musical comedy at The Lyric, Hicks, Comedy and Court Theatres, and is one of the few artistes who sing and play their own violin obbligato. *Recreation:* Punting. *Address:* 17 Alexander Street, Bayswater, W. *Telephone:* 259 Western.

V

VAN DEN EEDEN, Jean Baptiste, composer; *b.* Ghent, 26 Dec., 1842; received his musical education at the Ghent and Brussels Conservatoires, winning the first prize at Brussels with a cantata, "Fausts Laatste Nacht"; was appointed director of the Mons Conservatoire in 1878; his opera, "Numance," was produced at Antwerp, 1897, and he has also written several oratorios and cantatas as well as orchestral pieces, songs, etc.

VAN DER STRAETEN, E., composer, bass viol player, and writer on musical subjects; *b.* Dusseldorf, 29 Apr., 1855; *s.* of Edmund van der Straeten, late burgomaster and Member of the Prussian Diet; grandson of Anton van der Straeten, sous préfet under Napoleon, and Knight of the Legion of Honour; *e.* at Cologne; *m.* Bertha Jolet-Gleissner, of Cologne, 1888; studied the violoncello under Ludwig Ebert and Louis Hegyesi in Cologne, and Gustave Libotton, G.S.M.; for theory, he studied with Humperdinck, Max Laistner, Alfred Richter, and Louis B. Prout; first appeared as solo 'cellist with the Cologne Musical Society, 1878; has since played as soloist in London and the provinces, and has also been a member of leading orchestras between 1887 and 1898; in 1911-1912 he formed and conducted the chorus of six hundred voices for "The Miracle" at Olympia, and also the chorus for the Covent Garden performances of that work in 1912-1913; his published compositions include a Suite on English airs, two Albums of solo pieces for 'cello and piano; Suite for piano and strings; "The Lily of Kashmir," opéra comique in three acts; Christmas Cantata, songs, vocal duets, trios, etc.; his favourite recreations are the study of classical literature and the fine arts; devotes a great deal of time and energy to promoting chamber concerts, at which he has produced a considerable number of modern works for the first time in London; author of "Technics of Violoncello Playing," "Romance of the Fiddle," "History of the Violoncello," "The Viola," and "The Revival of Viols"; is the founder of the Tonal Art Club. *Address:* The Grange, Underhill, New Barnet.

VAN DYCK, Ernest Marie Hubert, operatic vocalist; *b.* Antwerp, 2 April, 1861; *e.* at Antwerp, and later at the Universities of Louvain and Brussels. Was for some time a journalist, but the development of his exceptional voice led him to adopt music as a profession; made his *début* at Covent Garden in 1898, and has appeared there many times since; *m.* Augusta Servais. *Address:* Château de Berlaer, near Antwerp, Belgium.

VAN NOORDEN, Walter, operatic conductor, and manager of the Carl Rosa Opera Company; *b.* 7 Nov., 1865, at 27 Bedford Square, his father (Mr. P. E. van Noorden) being a teacher of singing, and his aunt, Louisa van Noorden, formerly a distinguished operatic artiste; *e.* at the G.S.M., under Lindsay Sloper, Thomas Wingham, and Francis Davenport; while still a student, Mr. van Noorden was allowed by Mr. Weist Hill to conduct an orchestra as his deputy; he has always had a passion for conducting, and for over fourteen years has been manager and conductor of the Carl Rosa Opera Company. His favourite operas are "Figaro" and "Fidelio," and his hobbies are the collecting of old music and "lustre" china. *Club:* Savage. *Address:* 3 Priory Court, West Hampstead.

VAN ONDRICEK, Floris, violinist; *b.* Pilsen, Bohemia, 6 Dec., 1883; *s.* of Johan Ondricek, violinist, and his wife, Marie Malina; his brothers, Franz Ondricek, of Vienna, and Carl Ondricek, of Boston, are both famous violinists; was prepared for the musical profession at the Prague Conservatorium; first appeared before the public as a solo violinist at the age of twelve years; five years later he gave concerts at Vienna, Buda-Pesth, and St.

Petersburg, and was engaged all over Europe to appear at leading concerts; has made several successful appearances in London; together with Herr Heinrich Dittmar he has established in London a "Master School" for the violin; at a concert given in St. Petersburg under the patronage of the Dowager Empress, he received the Order of Merit, being selected from all the eminent artistes present for that honour. *Agent:* N. Vert, Ltd., 6 Cork Street, W.

VAN ROOY, Antonius Mario Josephus (known as Anton), baritone; *b.* Rotterdam in 1870; he commenced his musical education under Julius Stockhausen of Frankfort, but during some time of his early manhood he was engaged in commercial affairs. Frau Thode, a daughter of Frau Cosima Wagner, heard him sing at a concert, was struck by the beauty of his voice, and then and there asked him to sing to her mother; the result was an immediate engagement for the following year's festival at Bayreuth; he made his *début* in 1896 as Wotan and the Wanderer; he was first heard at Covent Garden over ten years ago; since those days he has appeared at our great opera house with unfailing regularity year after year. *Address:* Covent Garden Theatre, W.C.

VERBRUGGHEN, Henri, violinist, professor, and conductor; *b.* Brussels, 1874; *s.* of H. Verbrugghen, merchant, a descendant of T. Verbrugghen, a Flemish painter of distinction in the seventeenth century; *e.* at Brussels and Paris; studied at the Brussels Conservatoire under Hubay and Ysaye —under the latter since the age of twelve; first appeared as solo violinist at the age of nine at the Brussels Cercle Artistique, 1883; has appeared as solo violinist in several Continental cities, including two concerts with the Berlin Philharmonic, and in most towns in Great Britain, and with the Queen's Hall and Hallé orchestras; was at one time principal violin and assistant conductor of the Queen's Hall Orchestra; principal violin and assistant conductor of the Scottish Orchestra, Glasgow; conductor of the Glasgow Choral Union; and is Professor and Chief of Staff of the Athenæum School of Music, etc., also head of the Verbrugghen String Quartet, which plays in most of the towns in Great Britain. *Recreations:* Mountain climbing, fishing, riding, and driving. *Address:* 1 Albany Mansions, Charing Cross, Glasgow. *Telegraphic Address:* "Verbrugghen, Glasgow."

VERLET, Alice, operatic soprano; first London appearance at Albert Hall, 1909; she is an excellent linguist, and although her reputation rests on her performances in Italian and French opera, she is also heard in English songs; her operatic *répertoire* includes the leading *rôles* in "Thäis," "Romeo and Juliette," "Faust," "Rigoletto," "Les Huguenots," "Don Giovanni," "Le Cid," "Armide," "Lucia di Lammermoor," "Mánon," "La Traviata," "La Bohème," etc.; and she has appeared in these operas at the Grand Opera and the Opéra Comique in Paris; also at Brussels, Monte Carlo, Bordeaux, Aix-les-Bains, London, and New York. *Address:* 98 King Henry's Road, N.W.

VERNE, Adela, pianist; *b.* Southampton; her father and mother were both professors of music; she is the youngest sister of Mathilde Verne, and cousin of Sir Hubert von Herkomer, C.V.O., R.A., D.C.L., LL.D.; received the whole of her training from her elder sister Mathilde, and has appeared with unqualified success at leading concerts in London, in the provinces, and on the Continent. *Address:* 194 Cromwell Road, London. *Telephone:* 1061 Kensington.

VERNE, Mathilde, pianist and teacher; *b.* Southampton, 25 May, 1868, her father and mother being both professors of music; she is elder sister of Adela Verne and cousin of Sir Hubert von Herkomer, C.V.O., R.A., D.C.L., LL.D.; she first studied with Mr. Franklin Taylor and afterwards with Madame Schumann; her first appearance in public was at the age of nine, when she played a concertino by Hummel, with orchestra; made her first important

appearance at the Monday Popular Concerts, playing the Mendelssohn Trio with Lady Hallé and Signor Piatti; has played at all the principal London concerts, also in Germany and the United States, and many provincial festivals; is also a most successful teacher, and her sister Adela, of whom she was the sole teacher, is a striking proof of this fact; in 1909 she opened a School for Pianoforte-playing, which has produced numerous successful pupils, one of whom had the honour of a command performance at Buckingham Palace before their Majesties the King and Queen and the Royal Family. *Recreations:* Acting, also gardening and swimming. *Address:* 194 Cromwell Road, London; and "Hillside," Ramsdall, Basingstoke. *Telephone:* 1061 Kensington.

VERT, N. (Ltd.), the oldest firm of musical and concert agents in the world. Successors of the late N. Vert. *Address:* 6 Cork Street, London, W. *Telegraphic Address:* "Vert's Agency, London." *Telephone:* 937 Mayfair.

VICARS, Cecile (Mrs. Henry Turnpenney), contralto; *b.* London; received her musical education at the G.S.M., and later studied with Sir Henry Wood and Signor Baraldi; has appeared at Queen's Hall, St. James's Hall, at principal London concerts, and most of the leading provincial societies, including Bristol Choral Society, Bradford Old Choral Society, Brighton Sacred Harmonic Society, Derby Choral Union, Wolverhampton Festival, etc. *Favourite works:* "Dream of Gerontius" and "Golden Legend." *Address:* "Sulby," 8 Old Park Road, Palmer's Green, N. *Telephone:* 71 Palmer's Green.

VICTOR, Charles, operatic baritone, and teacher of singing and dramatic art; *b.* London; *s.* of Mr. Charles Victor, B.A.; *e.* privately and at Stevenson's Grammar School, South Hackney; trained for the musical profession by T. A. Wallworth (singing), Henry Leopold (harmony), Libotton ('cello), at the G.S.M. for six years, and afterwards at Paris and Hamburg; made his first appearance in opera at the Adelphi Theatre in 1885 in "Kevin's Choice"; and was heard at the Popular Wagner Concerts at Willis's Rooms (1886), London Philharmonic (1888), sang in Valentine Smith's Operatic Season at Olympic Theatre (1888), and went on provincial tour with that Company (1889-1890); appeared in title-*rôle* of "Flying Dutchman" at Stadt Theatre, Breslau, 12 Oct., 1890; afterwards appeared in Breslau, Nuremberg, Aix-la-Chapelle, Berlin, Metz. Linz, Strassburg, Salzburg, Olmütz, Hermannstadt; has been for four years principal dramatic and character-baritone Carl Rosa Opera, and was producer of revivals for same Company (1904-10); *m.*, in 1893, to a Tyrolese lady, Miss Caroline Schönezzer, formerly a concert artiste. Mr. Victor is one of the few English artistes who can speak and sing equally well in French, German, and Italian. He spends his holidays in the Austrian Alps, where he is able to indulge in his favourite recreations: fishing and mountaineering. *Favourite rôles:* Iago, in Verdi's "Otello," and Beckmesser in the "Meistersinger." *Address:* 15 Fairhazel Gardens, South Hampstead, N.W. *Telephone:* 5184, P.O. Hampstead.

VINCENT, Chas. (Chas. John Vincent,) organist and composer; *b.* 19 Sept., 1852, at Houghton-le-Spring, near Sunderland; his parents were both musicians, his father being an organist and his mother (*née* Eliza Sherborne) a pianist; *e.* at Durham Cathedral Choir School (1863-8) and trained for music partly by his parents, and afterwards as a pupil of Dr. Armes and at Leipzig; he has filled the following positions: Organist and choirmaster St. Mark's Church and Monkwearmouth parish church, Sunderland, 1869-75; Tavistock parish church, 1877-82; Christchurch, Hampstead, 1882-92; he took his Mus.Bac. degree at Oxford in 1878, proceeding to Mus. Doc. 1884; he is an examiner for Trinity College, London, for which institution he has travelled all over the British Empire; he has composed a great deal of Church music, organ and

piano pieces, songs, part-songs, cantatas and orchestral works, including "Storm" overture (Bradford and Crystal Palace, under Manns); he is also author of several text-books upon musical subjects, and one of the editors of the *Organist and Choirmaster, The Organ Loft,* "The Hymnal Companion," etc., etc.; member of the I.S.M. *Address:* The Coppice, Hatch End, Middlesex. *Telephone No.:* 7373 Gerrard. *Telegraphic Address:* "Crotchet, London."

VINCENT, George Frederick, organist; *b.* Houghton, Durham, 27 Mar., 1855; *s.* of Charles J. Vincent, brother of Dr. Chas. Vincent; *e.* at Field House School, Sunderland; his parents were both musicians, and themselves undertook his early musical training; he continued his studies at the Leipzig Conservatoire (1874-76) under Carl Reinecke, Dr. R. Papperitz, Dr. Oscar Paul, E. Wenzel, and E. F. Richter. Mr. Vincent made his first bow to the public as a violinist at the early age of eight, playing the De Beriot 6th Air Varié at the Athenæum, Sunderland, and first appeared in London at the Inventions Exhibition in 1885, where he gave a series of organ recitals; his appointments as organist are as follows: Sunderland parish church, 1872-74; parish church Whitburn, Durham, 1877-82; St. Thomas's, Sunderland, 1882-1900; St. Michael's, Cornhill, 1900 to the present time; his numerous compositions comprise operettas, cantatas, services, organ, pianoforte and violin solos; he held the position of Examiner in Practical Music to the I.S.M. from 1889 to 1910, and has also acted as Examiner to the G.S.M. and the Trinity College of Music. *Recreations:* Billiards and all outdoor sports. *Address:* The Park, Bromley Road, Catford, S.E. *Telephone:* 956 Sydenham.

VINCENT, Madge, actress and vocalist; *b.* Southtown, near Yarmouth, 1884; sister of Ruth Vincent; *m.* Henry Frankiss; *e.* for the stage by G. K. Alderson; made her first appearance on the stage at the Savoy Theatre, May, 1900, and afterwards toured the provinces with the D'Oyly Carte Company; in 1902, appeared for a time as Nancy Staunton in "The Toreador," and at the Avenue played in "The Wicked Uncle," at the Prince of Wales, May, 1902; played the Hon. Bobbie Windsor in "Three Little Maids"; at the Lyric, Apr., 1903, appeared as Sarah Sevenoaks in "The Medal and the Maid"; at the Apollo, 1904; played Sophie in "Véronique," and played the same part in America, 1905-6; appeared in pantomime under Mr. Robert Arthur, at Newcastle-on-Tyne, 1903, and Coronet, Notting Hill, 1904; at the New Theatre, Aug., 1906, played Natis in "Amasis"; toured in Amasis, 1909; appeared at Drury Lane, Christmas, 1907, as Maid Marian in "The Babes in the Wood"; toured with Seymour Hicks, 1908, in "The Gay Gordons"; during 1909 toured as Denise in "Véronique"; at Christmas, 1909, appeared in pantomime at Brighton; during 1910 toured as Freda in "The Merry Peasant"; in 1911, went on tour in the Far East, under the management of Maurice Bandmann, where she was highly successful as Nadina in "The Chocolate Soldier"; at the present time (Jan., 1913) is playing in pantomime at the Royal Theatre, Manchester. *Address:* 1 Dunstan Road, Golder's Green, N.W. *Telephone:* 3154 Hampstead.

VINCENT, Ruth, vocalist and actress; *b.* Yarmouth; *m.* John Fraser, formerly in the Royal Horse Guards (The Blues); made her first appearance on the stage at Savoy Theatre, 7 Mar., 1896, as Gretchen in "The Grand Duke," also understudied Madame Ilka Palmay in the leading *rôle;* in Feb., 1897, played Dorothea in "His Majesty," and subsequently played Felice in the same opera; in May, 1897, appeared as Kate, and, subsequently, as Elsie Maynard in revival of "The Yeomen of the Guard"; Dec., 1897, played Iza in "The Grand Duchess," and, owing to the illness of Miss Florence St. John on the second night of the production, played the title-*rôle;* in Mar., 1898, appeared as Casilda in "The Gondoliers"; June, 1898, as Laine in "The Beauty Stone"; subsequently appeared in "The Sorcerer" and "H.M.S. Pinafore"; retired in 1899; reappeared on the stage at the Lyric,

Apr., 1903, in "The Medal and the Maid"; subsequently engaged by George Edwardes for the title-*rôle* of "Véronique," at Apollo, May, 1904; appeared in the same part in America, 1905-6; afterwards appeared in "The Girl on the Stage," Prince of Wales's; created title-*rôle* of "Amāsis" at the New, 1906, and Sophia in "Tom Jones," at the Apollo, 1907; at the Queen's, Oct., 1908, played Babette in "The Belle of Brittany," and Apr., 1909, Princess Yolene in "The Persian Princess"; Sept., 1909, toured in "Véronique," and subsequently appeared at the leading music halls; made her first appearance in Grand Opera at Covent Garden, 22 Feb., 1910, when she created the *rôle* of Vrenchen in "The Village Romeo and Juliet"; also sang the *rôles* of Gretel in "Hänsel and Gretel," and Micaela in "Carmen," Mar., 1910; appeared with the Beecham Opera Company, at His Majesty's, May-July, 1910, and appeared as Antonia in "The Tales of Hoffmann," Muguette in the opera of that name, and Isidora in "Cosi fan Tutte"; appeared at Covent Garden, Oct.-Dec., 1910, with the same company, when she appeared as Zerlina in "Don Giovanni," in addition to other previously mentioned parts; in Apr., 1911, proceeded on a Concert tour in the provinces; appeared at the Coliseum, Dec., 1911, as Gretel in "Hänsel and Gretel"; made her *début* in oratorio in "The Messiah" at the Albert Hall, in April, 1912; sang as principal soprano at the Hereford Festival in Sept., 1912; has appeared on all the principal concert platforms in London and the provinces; is an Associate of the Philharmonic Society. *Address:* 68 Finchley Road, N.W.

VIOTTA, Dr. Henri, composer and conductor; *b.* Amsterdam; studied as a youth at the Cologne Conservatoire of Music, and, after returning to his native city, became a law student, and was for some time engaged in the practice of the law; he suddenly, however, abandoned a lucrative practice in favour of music; was appointed conductor of the Amsterdam Wagner Society and editor of the *Maanblad fur Muzick*, and also contributed to various musical papers; as a composer is well known by his orchestral and choral works, which are frequently performed in Germany, Belgium, and Holland; in 1906 he visited England in order to conduct the German Opera Season at Covent Garden. *Address:* c/o Covent Garden Theatre, W.C.

VISETTI, Albert, professor of singing, composer, and conductor; *b.* Dalmatia, 1846, his father being an Italian landowner in that country and his mother English; after devoting some time to a course of training on the Continent, he came to England, and at once took out letters of naturalisation; he showed his talent at an early age, and as a youth he gained scholarships from the Governments of both Austria and Italy, and studied at the Milan Conservatoire under Mazzucato, the teacher of Sims Reeves, and Nava, teacher of Charles Santley; was granted the Diploma of the Royal Conservatoire of Milan; first appeared in public as a conductor at Milan at the age of eighteen, and afterwards received an appointment as conductor at Nice; thence he proceeded to Paris, where he attracted the attention of Napoleon III, and was attached to his court for some time; during this period, Dumas *père* wrote a libretto for him, founded on his famous "Les Trois Mousquetaires"; later, in 1871, Mr. Visetti came to England, where one of his earliest friends was Madame Adelina Patti, and he was for a very long time her musical adviser; among the important public appointments he has held may be mentioned the post of Director and Conductor of the Bath Philharmonic Society, for which Mr. Visetti wrote a cantata, "The Desert and the Praise of Song"; he is a *littérateur*, and has written the life of Verdi; he has also completed a translation of Hullah's "History of Modern Music" into Italian, the first English work in music to be translated into this language, and for the credit with which he accomplished this work he received a knighthood from the King of Italy. Mr. Visetti is well known as a lecturer, and his lectures, "The Tendencies of

the Operatic Stage in the Nineteenth Century," given at the Musical Association, and another before the Bath Philharmonic Society, attracted great attention; his compositions include a "Cantico des Cantici" (libretto by Boito) for diploma at Milan; an opera in three acts, "Giselda," given at the Teatro Carcano, Milan; an opera, "Les Trois Mousquetaires" (the only musical setting of the romance, the libretto of which was specially written by Dumas *père*); "La Diva," waltz song, written for Madame Patti, and many other songs, choral works, and music of a miscellaneous character; Mr. Visetti is also Editor of the Handel and Brahms' editions published by Messrs. Augener. Among his most successful pupils are Madame Kirkby-Lunn and Miss Agnes Nicholls, in grand opera and oratorio, and Miss Denise Orme and Miss Clara Evelyn in light opera; is a member of the Board of Examiners of the R.C.M. and Associated Board, and a Professor at G.S.M. and R.C.M. He belongs to various art and musical clubs. *Address:* 12 Phillimore Terrace, Kensington, W.

VON DULONG, Franz Henry, vocalist; *b.* Hamm, in Westphalia, 26 Feb., 1861; great nephew of Ludwig Dulong, a famous flautist; learned singing from Robert Emmerich at Stuttgart, Vannuccini at Florence, and Blüme, London; made his *début* in this country in 1895, at the Popular Concerts, subsequently singing at the London Symphony Concerts; was commanded to sing before Queen Victoria at Windsor Castle; returned to London in 1898, and reappeared at the Popular Concerts; he is a large landed proprietor in Westphalia, and spends most of his time on his estates.

VON DULONG, Magda, vocalist; *b.* Halle, 29 Feb., 1872; *d.* of Dr. Zahn, theological professor, wife of Franz Dulong; her teachers were Hromada at Stuttgart, Mdme. Joachim at Berlin, and subsequently Frl. Eleka Gerster; made her first appearance at Berlin, performing under the name of Lossen; in 1898 she appeared with her husband in England and shared the success which he achieved.

VON ETLINGER, Florence, contralto vocalist and teacher of singing; *b.* London, 1 Sept., 1875; *d.* of Edmund Karl Etlinger; *e.* at Oxford (mathematics and modern languages); studied with Dr. Varley Roberts of Magdalen College, Oxford (theoretical music), and afterwards studied singing with Jacques Bouhy (in Paris) and Marie Brema. Made her *début* with recital work in London and contralto *rôles* in Wagner Festival in Edinburgh; was professor of singing at Francis Holland Schools from 1898 to 1904; founded a School of Opera in 1910, and the same year produced "Cavalleria Rusticana" at the Savoy Theatre, "The Cicada" also at the Savoy, and "The Devin du Village" at the Court Theatre in 1912, besides numerous smaller productions at the School. Gained first prize—Superior Division—of the International Musical Competition, Paris, 1912. Favourite *rôles:* Brunnhilde and Erda. *Recreation:* Tennis. *Address:* 60 Paddington Street, Marylebone, W. *Telephone:* 5192 Mayfair.

VON HOLST, Gustav Theodore, composer and teacher; *b.* 21 Sept., 1874, at Cheltenham; *s.* of Adolph von Holst; *e.* at Cheltenham Grammar School; *m.* Miss Emily Isobel Harrison; was prepared for the musical profession at the R.C.M., where he studied under Sir Charles Villiers Stanford; he first appeared in London at St. James's Hall on May 20, 1904, when he conducted his own "Suite de Ballet"; his principal compositions are as follows, and have all been produced at the Queen's Hall: "The Mystic Trumpeter" (29 June, 1905), "King Estmere" (4 Apr., 1908); "A Somerset Rhapsody" (6 Apr., 1910), "Choral Hymns" from the "Rig Veda" (22 Mar., 1911), "Beni Mora" (Suite for orchestra, 1 May, 1912), "Phantastes" (Suite for orchestra, 23 July, 1912). *Recreation:* Walking. *Club:* Society of Authors. *Address:* 10 The Terrace, Barnes, S.W.

W

WADELY, Frederick William, organist; *e.* privately and at the R.C.M.; graduated F.R.C.O. 1901, and Mus.Bac. (Camb.), 1903; M.A. (Camb.), 1906: principal appointments as organist; Selwyn College (Cambridge, 1900), St. Andrew's (Uxbridge, 1903), Malvern Priory (1904), Carlisle Cathedral (1910), Conductor of Carlisle Symphony Concerts. *Address:* 4 Victoria Place, Carlisle.

WAGNER, Siegfried, conductor; *b.* Lucerne, 6 June, 1869; *s.* of Richard and Cosina Wagner, and *g.s.* of Franz Liszt; *e.* Bayreuth; visited England as a conductor in 1912; has composed numerous operas, a symphony, and a number of other works. *Address:* Wahnfried, Bayreuth.

WALDTEUFEL, Emile, composer; *b.* Strasbourg, 9 Dec., 1837; *s.* of a professional musician; began his studies under his parents' direction, then trained by Joseph Heyberger and at Paris Conservatoire under Laurent, where he had Massenet as a fellow-pupil; about 1860 he turned his attention definitely to dance-music, encouraged by the approval shown by the late King Edward VII (then Prince of Wales), who heard a waltz of his composition played at an evening reception at the Prince of Sagan's; in 1865 he was made pianist to the Empress Eugénie, and director of the Court Balls and of the famous soirées at Compiègne and elsewhere; there he met Bismarck and many other celebrities; in 1870 he fought in the Franco-German War as a volunteer beside his brother-musician Masson; after the war he left his native Alsace and went to reside in Paris; came to London in 1885, and in 1889 visited Berlin, where with Strauss and Farbach he directed a week's performance of his waltzes; among his best known waltzes are "Amour et Printemps," "Dolorès," "Myosotis," etc., etc.; he is a professor at the Paris Conservatoire, and has long been known as a popular *chef d'orchestre* in Paris. *Address:* 37 rue St. Georges, Paris.

WALENN, Arthur, baritone and teacher of singing; *b.* London; *s.* of William Walenn, F.R.S., the well-known scientist, and his wife Charlotte Barth; *e.* City of London School; received his musical education at the R.A.M., afterwards studying singing under Charles Santley and George Henschel; first appeared at the Queen's Hall, 28 Nov., 1905; since then has had numerous important engagements, including the Saturday Popular Concerts, London Symphony Orchestra Concerts, Nottingham Choral Society, Liverpool Philharmonic, Bradford Choral, Blackpool, Scarborough, Harrogate, Llandudno, Buxton, Exeter and Brighton Choral Societies, and other concerts; has toured with the Life Guards, Coldstreams and Grenadiers' Bands all over England, Ireland, and Scotland. Mr. Walenn has a large teaching connection. *Address:* "Louarn," Chatsworth Road, Cricklewood, N.W. *Studio:* 21 Baker Street, W.

WALENN, Herbert, violoncellist; *b.* London, his father, Mr. William Walenn, F.R.S., scientist; *e.* at the R.A.M. and the R.C.M., and privately by Hugo Becker in Frankfort, Germany; first appeared at the Monday Popular Concerts about 1902 as solo 'cellist with Lady Hallé; has played at all the principal London concerts, and was for four years 'cellist of the Kruse Quartet; is F.R.A.M. and professor at the R.A.M., L.A.M., and the G.S.M. *Address:* 10 Nottingham Place, W. *Agent:* N. Vert, Ltd., Cork Street.

WALKER, Madame Edyth, operatic soprano; *b.* New York; commenced her studies in her native town and completed her musical education in Dresden; made her *début* at the Royal Opera House in Vienna, afterwards appearing at the Metropolitan Opera House, New York; was engaged to play the parts of Kundry and Ortrud at Bayreuth; has a large operatic *répertoire*, and has created many *rôles*, notably that of Electra, in which part

she again appeared when Strauss' opera was produced at Covent Garden. *Address:* Covent Garden Theatre, W.C.

WALKER, Ernest, composer, pianist, and author; *e.* privately; graduated Mus.Bac. (Oxon), 1893, Mus. Doc. (Oxon), 1898, B.A. (Oxon), 1891, M.A. (Oxon), 1894. Principal appointments: Director of Music, Balliol College, Oxford; Examiner to the Society of Arts, etc.; is the composer of a number of orchestral and choral works, including "Hymn to Dionysus," "Ode to a Nightingale," etc., also other vocal and instrumental music; his literary publications include a "History of Music in England," a monograph on "Beethoven," and numerous articles. *Address:* 28 St. Margaret's Road, Oxford.

WALKER, Frederick Edward, teacher of singing; *b.* 17 Jan., 1835, at Marylebone; *s.* of Frederick Francis Walker, line engraver; *e.* at Her Majesty Queen Victoria's Chapels Royal, which he entered as chorister in 1844, and remained for six years, singing at many Royal functions, one of which was at the baptism of H.R.H. the Duke of Connaught, when he sang a solo composed by the Prince Consort and received the personal thanks of the Prince and Her Majesty; also sang with Jenny Lind at her first and her last appearance in oratorio in London; at one of these concerts he had the good fortune to sing under Mendelssohn's conductorship of the "Elijah," at Exeter Hall. From London he went to the Isle of Cumbrae, N.B., where he was student and choirmaster of the College of "The Holy Spirit." Later he became articled pupil to Mr. G. Hills, organist of St. Barnabas, Pimlico, and studied singing with John Wass and the late Alberto Randegger. Was appointed Vicar Choral of St. Paul's Cathedral in 1874, and has held the post ever since; previous to this he was master of the boys for eight years, and was succeeded by Sir George Martin. In 1874 he became Professor of Singing at the R.A.M. and the G.S.M., but has now retired. *Address:* 37 St. Gabriel's Road, Cricklewood, N.W.

WALLACE, William, *b.* Greenock, Scotland; *e. s.* of the late James Wallace, M.D., J.P., and of Mary Cecilia (youngest daughter of the late George Williamson, Esq., procurator-fiscal); *e.* at Fettes College, Edinburgh; gained Exhibition to Edinburgh Univ., which he resigned, and entered Glasgow Univ., where he graduated M.D. "with distinction"; studied ophthalmology at Vienna, and was for some time Clinical Assistant at the Royal London Ophthalmic Hospital, but did not enter private practice; was at the R.A.M. for about a year, at the end of which his scena, "Lord of Darkness," was performed at a Students' Concert; subsequently had five first performances at the Crystal Palace with Manns, including "The Passing of Beatrice" (Schott), "In Praise of Scottish Poesie," and "Sister Helen"; conducted at Queen's Hall his "Rhapsody of Mary Magdalene," and later, at New Brighton, a special concert of his own compositions, including the "Creation" symphony and "Freebooter Songs" (Cramer); was commissioned by the Philharmonic Society to write a work—"Greeting to the New Century"; productions at Queen's Hall Promenade Concerts include first performance of "Pelléas and Mélisande" Suite and Symphonic Poem No. 5—"Wallace, A.D. 1305-1905"; conducted first performance of "Villon" (Schott) at a New Symphony Orchestra Concert, and at the Leeds Festival of 1910, also at Liverpool (Philharmonic), Manchester (Hallé Concerts), Bradford, Bournemouth, etc.; this work was given also by the Philharmonic Society, and has frequently been performed in America by the New York and Boston Symphony Orchestras; musical publications with Cramer, Boosey, Schott, Stainer & Bell, Bosworth, Bailey & Ferguson, etc.; literary works: "The Divine Surrender—a Mystery Play" (Stock), "The Threshold of Music" (Macmillan); contributor to reviews and magazines on musical and dramatic subjects, including four articles on Wagner's "Ring" (*Idler*) and "Sir Henry Irving's Claims" (*National Review*); for some time editor of the *New Quarterly Musical Review;* translator

of texts for music, viz., "Faust" (Berlioz), "Feuersnot" (Strauss), "Le Chemineau" (Richepin and Leroux), "Muguette" (Missa), and shorter choral works, and songs by Sibelius, Weingartner, etc.; gave evidence on behalf of composers before the Departmental Committee on Copyright appointed by the Board of Trade, and is member of the Composers' Sub-Committee of the Society of Authors; Hon. Secretary of the Society of British Composers and (since 1911) of the Royal Philharmonic Society; *m.* Ottilie (third daughter of the late Hon. Lord McLaren). Mrs. Wallace is well known as a sculptor. *Address:* 11 Ladbroke Road, W. *Telephone:* 60 Paddington.

WALLET, Lorne, bass-baritone and teacher of singing; *b.* Dumfries, 1 July, 1873; *s.* of Duncan Wallet; *e.* at University College, London; prior to entering the musical profession Mr. Wallet was engaged in commerce; served in South African War, 1900; he studied at G.S.M. with Dr. W. H. Cummings and Fred Walker, and afterwards privately with Moretti, Victor Beigel, and Raoul de la Croix; made his *début* at the Æolian Hall in June, 1906, at his own recital, and has since appeared at most of the principal London and provincial concerts, besides giving a number of recitals at the Æolian and Bechstein Halls; he is well known as a singer of Scottish folk-song; he created the part of "Father Time" in H. G. Pelissier's "All Change Here," at the Alhambra in 1910; his favourite *rôle* is Elijah; is a member of the I.S.M. *Recreations:* Golf, sailing, and all outdoor sports. *Address:* 25 York Place, W. *Club:* Savage. *Telephone:* 3719 Mayfair.

WALLIS, Bertram, actor and vocalist; *b.* London, 22 Feb., 1874; *s.* of Sarah Mary (Williams) and Frederick Augustus Wallis; *e.* London; was partly prepared for the stage by the late John Millard and Charles Fry; studied music at the R.A.M., where he gained the Evill Prize, Westmoreland Scholarship, and Parepa-Rosa Gold Medal; made his first appearance on the stage at the Pavilion, Folkestone, with Ben Greet's Company in "Masks and Faces," Aug., 1892; first appeared in London, at the St. James's Theatre, 1896, as Amiens in George Alexander's revival of "As You Like It," subsequently appearing in "Much Ado About Nothing" at the same theatre; next toured with Mr. George Edwardes' company in leading *rôles* in "A Greek Slave" and "San Toy"; appeared at the Apollo Theatre, 1902, in "Three Little Maids"; at the Savoy, 1904, appeared in "The Love Birds"; made his first appearance in New York, July, 1904, as Captain Charles Brandon in "A Madcap Princess," under the management of C. B. Dillingham; remained in the United States four seasons under the management of Charles Frohman, appearing, during 1906-8, in "The Little Cherub" and "Miss Hook of Holland"; on his return to England, appeared at Prince of Wales's Theatre in Sept., 1908, in the title-*rôle* of "King of Cadonia," with great success; appeared at the same theatre, Sept., 1909, as Conrad Petersen in "Dear Little Denmark"; Feb., 1910, played the Grand Duke Sergius in "The Balkan Princess"; in Aug., 1910, toured in "King of Cadonia"; at the Globe, Dec., 1910, played Captain Jack Bathurst in "Beau Brocade"; at Daly's, May, 1911, appeared as Count René in "The Count of Luxembourg." *Recreations:* Black-and-white work, water-colour painting, reading, writing, walking, and tennis. *Address:* Daly's Theatre, Cranbourn Street, W.C. *Club:* Green Room.

WALTER, Bruno, opera director; *b.* Berlin, 1877; *e.* the Stern Conservatorium, and at nine years of age played as a "wunderkind" at the Singakademie; at eighteen became choirmaster and second conductor at the Hamburg Opera, where he attracted the notice of Gustav Mahler; upon the latter's recommendation he became conductor at the Riga Opera, where he met and married Elsa Kornack, an operatic artiste; in 1901 he was summoned by Mahler to Vienna to conduct the opera, and he has lately (1912) been engaged to direct the Wagner-Mozart festival in Munich.

WALTHEW, Richard Henry, composer, pianist, and teacher; *b.* London, 1872; *s.* of Richard Frederick Walthew, merchant; *e.* at Islington Proprietary School; studied music at the G.S.M. for two years, and then, upon gaining a scholarship, at the R.C.M. for four years. The first public performance of his works was of "The Pied Piper," by the Highbury Philharmonic, in 1892; since then he has composed several works, including a setting of Keats' "Ode to the Nightingale," chamber music and songs; was musical director of the Passmore Edwards Settlement from 1899 to 1903; conductor of University of London Musical Society since 1903, and conductor of the opera class of the G.S.M. for some years; is a member of the Society of British Composers. *Address:* 44 Hamilton Road, Highbury, N. *Telephone:* 3104 North.

WAREHAM, Edwin James, tenor; *b.* Wimborne, Dorset; commenced his musical career as a chorister; at the age of twelve was appointed organist of a local church, and six years later filled a similar position at Woodbridge parish church; in 1884 moved to Glasgow, where he was appointed organist of Claremont Church; he also acted occasionally as organist at the Cathedral and at the opening of the Glasgow Exhibition, 1888, and as accompanist and deputy-Conductor of the Glasgow Choral Union; in 1890 he was appointed organist of St. George's, Albemarle Street; he next entered the G.S.M. and the R.A.M., studying singing under T. A. Wallworth and Dr. W. H. Cummings; he became a well-known concert singer, and made his *début* in opera at the Olympic Theatre in 1892, in the title-*rôle* of "Eugéne Onégin"; created the leading tenor *rôle* in Goring Thomas's "Golden Web," produced at Liverpool in 1893, and subsequently appeared in grand opera at Covent Garden; after this he resumed concert work, and made a tour of South Africa; is a successful teacher. *Address:* Bechstein Studios, Wigmore Street, W.

WARLICH, Reinhold von, bass-baritone; *b.* St. Petersburg, 24 May, 1879; *s.* of the Director of the private orchestra of the Tsar of Russia; at an early age he studied the violin, the piano, and composition at the Hamburg Conservatoire; when about eighteen years of age he went to Florence and studied singing with Giorgio Sulli and Isidore Braggiotti, completing his vocal education under Rudolf Thiele at the Cologne Conservatoire; he appeared in oratorio when in Italy, and in opera, later, in Germany; made his *début* in London in 1905, and has a great reputation as a lieder-singer. *Agents: Concert direction*—Michell & Ashbrooke, 7A Piccadilly Mansions, Piccadilly Circus, W.

WARNERY, Edmond, tenor, is the son of Swiss parents, but received his musical education at the Paris Conservatoire, where he won the opera prize; for some years he has made a special study of modern works to add to his *répertoire*, largely under the supervision of the various composers, notably of Monsieur Debussy; he created the *rôle* of Pelléas in the production of this composer's opera at Covent Garden in 1909; he also appeared in opera at Monte Carlo, and sang the tenor part in Alex. George's "Chants de Guerre" in the series of Classical Concerts at the Casino there. *Address:* c/o Covent Garden Theatre, W.C.

WARREN, Frederick, tenor; *b.* Chicago; studied the theory of music under Mr. Frederick Gleeson, and singing under Professor Baird, of the Conservatoire of Music, Chicago, Mr. William Shakespeare, of London, and Monsieur Sbriglia, of Paris; in 1902 he was appointed Professor of Singing of the Chicago Auditorium Conservatoire of Music; toured America with Miss Jessie Davis in 1902; made his London *début* in 1904 at a recital; in 1905-6 made appearances in opera and on the concert platform in England, Ireland, and France; has since continued his studies under Monsieur Jean de Reszke. *Address:* 12 Nottingham Place, London, W.; and 41 Rue Galilée, Paris.

WARRINER, John, composer, organist, teacher, and lecturer; *b.* Bourton,

Shropshire, 12 May, 1860; *e.* privately and at Trinity College, Dublin; received his musical education from professors of Leipzig, Brussels, Milan, and the R.A.M., but was never in any musical academy; was organist of Dunster Parish Church, 1880, and from 1884 to 1887 of St. Andrew's and the parish church, Minehead, concurrently; graduated Mus.Bac., Dublin, 1887, and Mus.Doc., 1892; appointed organist of St. Matthew's, Denmark Hill, 1887; was conductor of the Walthamstow Musical Society, 1893; is a professor of pianoforte and sight-reading and lecturer at Trinity College of Music, London; recognised Teacher of Pedagogy applied to Music and Harmony, etc., Member of the Faculty of Music and Board of Studies, University of London; Divisional Secretary, Union of Graduates in Music; editor of "The National Portrait Gallery of British Musicians" (Sampson Low, 1896); author of "Primer on Transposition" (Novello), "The Art of Teaching Music" (Hammond), etc.; was editor for two years of *The Minim*. *Address:* de Crespigny House, Denmark Hill,S.E. *Clubs:* Authors' and Primrose.

WAUD, James Haydn, contra bassist; *b.* London; *e.* at St. Mary's School, Wolverhampton; studied the piano from the age of seven under his father, James Haydn Waud, and later studied the violoncello under Vieuxtemps; began his musical career at the age of fifteen, and at twenty transferred his attention to the double bass; has been a professor at the G.S.M. from its foundation; gave a double bass recital there in June, 1890; is a member of the Philharmonic Society, and was principal double bass for many years of the Glasgow Choral Union, the Crystal Palace Orchestra, and the Queen's Hall Orchestra; he is the composer of numerous double bass solos, and of three orchestral overtures, one of which was heard at the Queen's Hall Promenade Concerts. *Recreation:* Fishing. *Address:* 8 Alwyn Avenue, Sutton Court Road, Chiswick, W.

WEATHERLY, Frederic Edward, song writer; *b.* Portishead, Somersetshire, 4 Oct., 1848; *e.* Brasenose College, Oxford. Has written the lyrics of a large number of popular songs, including "Nancy Lee"; "The Midshipmite"; "They All Love Jack"; "The Old Brigade"; "The Deathless Army"; "The Chimney Corner"; "To-morrow will be Friday"; "Douglas Gordon"; "The Star of Bethlehem"; "The Holy City"; "Beauty's Eyes"; "In Sweet September"; "The Last Watch"; "Go to Sea"; "Veteran's Song"; "Nirvana"; "Ailsa Mine"; "Coolan Dhu"; "Three for Jack"; "Nini, Ninette, Ninon"; "I Beg your Pardon"; "Stonecracker John"; "Serjeant of the Line"; "Drum Major"; "Reuben Ranzo"; "Admiral's Yarn"; "Little Damozel"; "Mifanwy"; "Beyond the Dawn"; "Mountain Lovers"; and "When Shadows Gather." He has also published a number of books on Logic, etc., and a volume of verse. *Addresses:* 37 Woburn Square, W.C.; and Albion Chambers, Bristol.

WEHLEN, Emmy, actress and vocalist; *b.* Vienna; has appeared successfully in Vienna, Stuttgart, Munich, and Berlin; made her first appearance on the London stage, at Daly's Theatre, 1909, where she succeeded to the part of Sonia in "The Merry Widow"; at the same theatre, Sept., 1909, she appeared as Olga in "The Dollar Princess"; in 1910, she went to the United States, and at the Casino, New York, Jan., 1911, appeared as Rosalie in "Marriage à la Carte." *Address:* c/o *New York Dramatic News*, 17 West 42nd Street, New York City, U.S.A.—(*From* "Who's Who in the Theatre.")

WETTON, Henry Davan, organist, conductor, and teacher; Mus.Doc. (Dunelm) and F.R.C.O.; *e.* at Islington Proprietary School and privately; studied with Sir Frederick Bridge; is a professor at the R.C.M. and the G.S.M.; assistant-organist Westminster Abbey, 1881-96; sub-organist Wells Cathedral, 1890; head of music department, Battersea Polytechnic, 1909; organist and Director of Music, Foundling Hospital, since 1892; Member of Board of Studies in Music, University of London; Examiner at

R.C.O. and G.S.M. *Recreations :* Fishing and cycling. *Address :* 36 Mount Park Crescent, Ealing, W.

WHISHAW, Fred, novelist and composer ; *s.* of Bernard Whishaw ; *e.* at Leamington College and Uppingham ; first appeared in London as a vocalist in 1886 ; he is also the composer of several songs, but is, perhaps, better known to the musical world for his excellent adaptations in English of Russian and other songs, notably in the Royal Edition of Tschaikovsky Songs and other Albums published by Messrs. Boosey & Co. Mr. Whishaw, who is as catholic in his tastes as he is versatile in accomplishments, has frequently appeared in light opera, his favourite *rôle* being Gaspard in " Les Cloches de Corneville " ; he is an enthusiastic golfer. *Address :* Ardfield, Paignton, Devon.

WHITE, Maude Valerie, composer ; *b.* Normandy ; *e.* in Heidelberg and Paris ; studied for four years, at the R.A.M., under Sir George Macfarren and Mr. Frank Davenport, and was the first woman to win the Mendelssohn Scholarship for composition ; studied also in Vienna with Robert Fuchs for six months. *Principal songs :* " Lead Kindly Light," " Absent yet Present," " The Devout Lover," " How do I Love Thee," " Three Little Songs," " The Spring has Come," Four Albums of German Songs, " Es muss doch Frühling Werden," " Isdotta Blanzesmano," " So we'll go no more A-roving," " The Throstle," Four Songs from " In Memoriam," " The Bonny Curl," " It is na Jean," " A Song of the Sahara," " Among the Roses," " Prière," " John Anderson, My Jo," etc. ; she has also composed a ballet called " The Captured Butterfly," and an unpublished opera, " Smaranda " ; has travelled a great deal in almost every country in Europe, also in South America (where she rode across the Andes), in Algeria, Asia Minor, the Caucasus, etc. ; has for some time past lived chiefly in England and Sicily, where she happened to be at the time of the great Messina earthquake. *Address :* Vitta Nute, Bellosguardo, Florence, Italy.

WHITEHILL, Clarence, baritone ; *b.* Marengo, Iowa, U.S.A. Professors Phelps and Sbriglia, of Chicago and Paris, have been chiefly responsible for his musical training ; made his *début* in Brussels, and an engagement at the Opéra Comique, in Paris, quickly followed ; has appeared at New York, Elberfeld, Cologne, Bayreuth, and Munich Festivals ; while at Covent Garden, during the past few seasons, he has played many leading *rôles*, such as Wotan and The Wanderer ; and has sung at many of the leading festivals, including Birmingham, Bristol, etc. *Address :* c/o Covent Garden Theatre, W.C.

WHITEHOUSE, William Edward, solo-violoncellist, F.R.A.M. ; studied violin under Adolphus Griesbach as a boy ; began violoncello with Walter Pettitt, and later continued his studies under Signori Piatti and Pezze at the R.A.M. Is now Professor at the R.A.M., the R.C.M., and King's College, London ; Member of the Court of Assistants, Royal Society of Musicians. He has a fine record as an *ensemble* and solo player, and professor. Among his pupils are Paul Ludwig, B. Patterson Parker, Herbert Withers, E. Mason, Purcell Jones, Beatrice Harrison, Ivor James, Beatrice Evelyn, Felix Salmond, and many other well-known violoncellists. Mr. Whitehouse toured in the chief towns of England with Dr. Joachim ; also in Italy and France with the justly celebrated " London Trio," where they achieved splendid successes. His solo-violoncello is a magnificent specimen of Francesca Rugierius. *Address :* 89 Hamilton Terrace, N.W. *Telephone :* 4632 Paddington.

WICKHAM, Florence, ; *b.* Beaver, Pennsylvania ; *d.* of a judge of the Superior Court ; at sixteen years of age she began her studies under a Philadelphian singing mistress ; subsequently she worked for two years under the famous Wagnerian singer, Frau Matilde Mallinger ; the Royal Opera at Wiesbaden saw her *début* in Meyerbeer's " Prophet " ; performances of Amneris in " Aïda " followed, and brought her into prominence ;

her Kundry in an English production of "Parsifal," in America, is considered one of her most notable achievements; has sung on several occasions at Covent Garden. *Address:* c/o Covent Garden Theatre, W.C.

WIDOR, Charles-Marie, composer and organist; *b.* 1847, his father being of Hungarian descent; began his education, both literary and musical, at Lyon, then went to Brussels to study; appointed organist, St. Sulpice in 1871; has been a professor of composition at Paris Conservatoire since 1896. *Address:* 7 Rue des St. Pères, Paris.

WIGLEY, Marjorie, pianist; *b.* Simla, India; she showed great musical ability at an early age, and commenced to study the piano at the age of five; she later won a scholarship at the R.A.M., where she studied under Tobias Matthay (piano) and Frederic King (singing), winning the Sterndale-Bennett Prize and numerous other awards, her scholarship being twice extended for a further period of a year. Miss Wigley has given six recitals in London, the last one on 18 June, 1912, at Æolian Hall; she has appeared at a large number of concerts in London and the provinces, and was especially engaged by Mr. Percy Harrison for the Tetrazzini tour in 1910; she has also made a successful tour in India, and later with Miss May Mükle in Austria and Hungary. Miss Wigley, in addition to her accomplishments as a pianist and singer, is an excellent violinist.

WILCOCKE, James, flautist; *b.* 12 Nov., 1853 at 17 Westminster Bridge Road, Lambeth, his father, Mr. Henry Ray Wilcocke, being a teacher of violin and piano; *e.* at St. Joseph's Academy, Kennington; studied piano with his father and flute with Mr. George L. Roe; had his first engagement at Astley's Theatre in 1865; afterwards played at Rivière's Concerts at Covent Garden (1871), Crystal Palace (1881), Richter Orchestra (1888), Royal Choral Society (1888), Queen's Hall Orchestra (1896-1904), Philharmonic Orchestra (1897), London Symphony Orchestra (1904), and many provincial festivals; from 1872 to 1878 was solo piccolo in Grenadier Guards Band; in Jan., 1900, appointed Professor, Royal Military School of Music, Kneller Hall, and in 1903 at the G.S.M.; *m.* Miss F. E. Thompson in 1880. *Recreation:* Billiards. *Address:* 21 Devereux Road, Wandsworth Common, S.W.

WILDE, Harold, tenor; *b.* Wigan, 16 Sept., 1876; *e.* at Manchester, and subsequently entered the R.C.M.; is a gentleman of His Majesty's Chapels Royal, Marlborough House, Buckingham Palace and St. James's Palace; has sung at a large number of the leading London and provincial concerts, including the London Symphony Concerts, Albert Hall Sunday Concerts, Chappell Ballad Concerts, Hallé Concerts, Manchester, Western Counties Festival, and toured the world with Mr. Watkin Mills, 1905-6; appeared at the Savoy in Gilbert & Sullivan operas, 1906-7. *Recreations:* Cricket and golf. *Clubs:* North Surrey Golf Club and Primrose. *Address:* 1 Normanhurst Road, Streatham Hill, S.W. *Telephone:* 458 Streatham.

WILLIAMS, Anna, soprano and teacher; *b.* London; *d.* of W. Smith Williams, a well-known literary man of his time; *e.* Queen's College and Bedford College; commenced her musical education under H. C. Deacon and J. B. Welch, securing first prize for soprano singing at the National Musical Meetings in 1872; she then proceeded to Naples and studied under Domenico Scafati; on her return to England, in 1874, she appeared at the Crystal Palace with great success; after this she had a number of important concert engagements, and also sang in oratorio; she sang at the Worcester Festival in 1878, and was thereafter engaged to sing at most of the provincial festivals, and also appeared in opera; retired from the concert platform in 1897, subsequently joining the staff of the R.C.M. *Address:* R.C.M., Kensington Gore, S.W.

WILLIAMS, Charles Francis Abdy, organist and composer; *e.* privately

and at Leipzig Conservatorium; graduated Mus.Bac. (Camb.) 1891; appointed organist of Dover College 1881, organist and choirmaster, St. Mary's, Boltons, S.W., 1885; and professor of music, Bradfield College, 1895; relinquished the latter post in 1901; author of several works dealing with History and Theory of Music. *Address:* Myrtle Cottage, Milford-on-Sea, Hants.

WILLIAMS, Charles Lee, organist and composer; chorister at New College, Oxford; graduated Mus.Bac. (Oxon), 1878; is also an hon. F.R.C.O. and Hon. R.A.M. Principal appointments: Winchester Cathedral (deputy organist), St. Columba's College (Dublin), Llandaff Cathedral, and Gloucester Cathedral (1882 to 1897); has composed a large number of works, principally Church music. *Address:* "The Knoll," Tuffleigh, near Gloucester.

WILLIAMS, Greta, contralto; *b.* London; originally a juvenile pianist, she entered the R.A.M., where she was a pupil of Mr. Edwin Holland and Signor Randegger; graduating an A.R.A.M., she has appeared at many of the great musical Festivals, and at some of the most important London and provincial concerts, among others the Dundee Choral Union, the Perth Choral Society, the Glasgow Choral Union, the Hallé Concerts in Manchester, several important concerts at the Royal Albert Hall, Crystal Palace, Queen's Hall, etc.; it is of interest to recall that it was Miss Greta Williams who behaved so courageously at the wreck of the *Stella*, when during the fourteen dreadful hours she and the few other survivors passed in an open boat, she calmed the fears of the crew and fellow-passengers by singing "O Rest in the Lord." *Address:* 22 Cromwell Grove, Shepherd's Bush Road, W.

WILLIAMS, Laura Evans, soprano; *b.* Henllan, North Wales, 7 Sept., 1883; *d.* of John Evans; *m.* Mr. R. T. Williams; studied under Mr. Edward Iles and also under Mr. Fairbairn (for opera), and made her *début* at the Bechstein Hall in 1908 at her own recital; has fulfilled engagements at Queen's Hall, Alexandra Palace, Crystal Palace, Leeds Philharmonic, Sheffield Musical Union, Manchester Philharmonic, Huddersfield and Halifax Choral Societies, Glasgow Choral Union, Liverpool, Birmingham, and Bradford Festivals, Belfast Philharmonic, Edinburgh, Cardiff, Bristol, Lincoln, and all leading provincial concerts. *Address:* Imperial Concert Agency, 524 Birkbeck Bank Chambers, Holborn, London. *Telegraphic Address:* "Shylock, London." *Telephone No.:* 5378 Holborn.

WILLIAMS, Philip Hamilton, amateur composer; *b.* Highbury, 1873; *s.* of Thornton Arthur Williams, tea broker, his mother being an authoress; nephew of Miss Anna Williams, Madame Marian MacKenzie (by marriage), and Henry Baumer, composer and pianist; *e.* Hastings and University College, London; *m.* Miss May Cumberland; is a chartered accountant by profession; received his musical training at the R.C.M.; composer of "The Mad Dog," with orchestral accompaniment; "Day and Night," sung by Miss Muriel Foster; piano quartets, violin sonatas, and about forty songs; set "The Jackdaw of Rheims," with full orchestral accompaniment, for Mr. Kennerley Rumford. Music is his principal hobby and recreation, but he is an ardent chess player and a prolific writer upon the game, having composed and published over 800 problems; is also a skilful amateur photographer. *Address:* 15 Eaton Road, Hampstead, N.W. *Clubs:* City of London Chess Club and Camera Club, 17 John Street, Adelphi.

WILLIAMSON, F. Delmar, baritone, vocal coach, and composer; *b.* Liverpool, 1861; *e.* Rossall School; prepared for the musical profession at Milan; his first important appearance as a vocalist was at the Liverpool Philharmonic Hall, 1889; has composed several popular songs, including "Venite, Jovial Sons of Hesper," "Six Serenades," "The Clink of the Canakin," "Life's Garden," and a series of "Village Ballads"; has been the teacher of many successful English

vocalists during the last ten years. *Recreations :* Golf, deep sea fishing, cycling, cricket. *Address :* Studio, 174 New Bond Street. *Telephone :* P.O., 239 Mayfair.

WILNA, Alice, soprano ; of Welsh descent on her father's side, while her mother comes of a Yorkshire family ; studied principally in France under Albert Salizas, and sang a great deal throughout the Riviera and in Italy ; came to London in 1911, and made her *début* at the Albert Hall under the ægis of Mr. Landon Ronald ; she was at once engaged for the Royal Opera, Covent Garden, where she sang several times during the season, and has since appeared at a great number of the leading concerts in London and the provinces. *Address :* c/o Covent Garden Theatre, W.C.

WILSON, Archibald Wayet, organist and composer ; *e.* at R.C.M. ; graduated F.R.C.O. 1889, Mus.Bac. (Oxon) 1891, and Mus.Doc. (Oxon) 1897 ; also M.A. (Oxon) ; principal appointments as organist : St. Paul's (East Moulsey, 1887), Keble College (Oxford, 1890), St. John's (Upper St. Leonards, 1896), St. Asaph Cathedral (1898), Ely Cathedral (1901) ; composer of "Before the Beginning of Years" (for chorus and orchestra), also part-songs and Church music, etc. *Address :* The College, Ely.

WILSON, Christopher, composer and conductor ; *b.* Melbourne, Derbyshire ; comes of a musical family, his mother and grandmother having been accomplished pianists, and his uncle (Mr. F. W. Davenport) a professor at the R.A.M. ; he showed marked musical ability as a boy, and in 1893 commenced to study seriously at the R.A.M., where he won bronze and silver medals, and in 1895 won the Mendelssohn Scholarship, and travelled for three years studying at Cologne, Berlin, and Paris ; among his many compositions are the incidental music to "Kismet," "The Virgin Goddess," "The Pied Piper," and to many of Shakespeare's plays as produced by F. R. Benson, Miss Ellen Terry, and Mr. Oscar Asche. *Recreation :* Golf. *Clubs :* Savage, Yorick, and London Sketch Club. *Address :* 7 Abercorn Place, N.W.

WILSON, Hilda, contralto and teacher of singing ; *b.* Monmouth ; *d.* of James Wilson and his wife, *née* Jane Lane of Gloucester ; *m.* Mr. Ashley Hart. Madame Hilda Wilson made her *début* at the age of fifteen, singing the soprano solos in "The Messiah" at the Shire Hall, Gloucester ; she received her musical education at the R.A.M., where she gained the bronze, silver, and gold medals, and won the Westmorland Scholarship two years in succession ; was later elected a F.R.A.M. ; made her first appearance in London at the St. James's Hall, and has since sung at all the leading festivals and concerts in the United Kingdom. Madame Hilda Wilson is the composer of several successful songs, amongst others "From Oversea" (under the *nom-de-plume* of Douglas Hope) and "When Birds Do Sing" (Hilda Wilson), both published by Boosey, and "My Roses" (Cramer); her favourite works are Dvôrak's "Stabat Mater" and Bach's St. Matthew Passion Music. *Recreation :* Gardening. Member of the Royal Society of Musicians, Associate of the Philharmonic Society. *Club :* the R.A.M. *Address :* 171 Sutherland Avenue, W.

WILSON, Mary, contralto, teacher of singing, and lecturer ; *b.* 10 Mar., 1879, Cartmel, Lancashire ; her father, Mr. William Forbes Wilson, was postmaster of Grange-over-Sands ; through her mother (*née* Catherine Lowe) she is related to the late Viscount Sherbrooke ; *e.* at Kendal High School, and (1897-9) at Liverpool College of Music, (1900-6), at R.A.M., London, where she held the Sainton-Dolby Scholarship, studying with Madame Clara Samuell, Fred Walker, and Randegger ; she also won the Ridley Prentice medal for teaching ; took A.R.A.M. and L.R.A.M., 1906 ; appointed professor, 1907 ; has lectured on English, Irish, and Scotch ballads all over England and Scotland ; author of "Art of Singing" in the

"Harmsworth Self-Educator." Fond of cycling, golfing, and all outdoor sports. *Address:* 11A Portsdown Road, Maida Vale, W. *Clubs:* R.A.M., Three Arts Club, and Lyceum.

WINTERBOTTOM, Charles, double-bass player; Hon. R.A.M.; *b.* 6 July, 1865, Clapham, Surrey; his father, Ammon Winterbottom, also a double-bass player, belongs to a famous family of military bandmasters, no less than four of his brothers holding that rank in the service, viz., Tom (Royal Marines, Plymouth), William (2nd Life Guards), John (Royal Marine Artillery), and Harry (Royal Fusiliers); was taught the violin at five and the double-bass at fourteen, by his father; principal double-bass player in the Private Band of Queen Victoria and the late King Edward, Philharmonic, Royal Choral, London Symphony, and Handel Festival, and member of all the principal bands in the kingdom; Professor at R.A.M. and Trinity College, London; played at Centennial Exhibition, Melbourne, under Cowen. *Address:* 17 Mentone Mansions, Fulham Road, S.W.

WITHERSPOON, Herbert, concert and opera singer; *b.* Buffalo, New York, 21 July, 1873; *e.* at Yale University, graduating B.A.; studied singing in New York, Paris, and London; first appeared at New York in opera, Oct., 1898; has since sung with principal symphony orchestras at Boston, Chicago, New York, etc., etc., Queen's Hall, London, and Liverpool Philharmonic, including many seasons in grand opera; was engaged as leading basso at the Metropolitan Opera House, New York, in 1908, and is still engaged there; made special successes as Gurnewanz in "Parsifal," the King in "Lohengrin," Landgraf in "Tannhäuser," Pogner in "Die Meistersinger," etc. *Agents:* Ibbs & Tillett, 19 Hanover Square, W. *Club:* Yale Club, New York. *Permanent address:* Metropolitan Club, New York. *Telegraphic address:* "Witherspoon, Labiated, N.Y."

WOLF, Otto, tenor; *b.* Bernburg, 1874; first appeared in public as a violinist at the age of nine; started in business, but gave it up when he discovered that he had a tenor voice, and studied singing in Dessau; first engaged at Sondershausen, then Lubeck, then Mainz; for over eight years he was engaged at Darmstadt, and later went to the Hofoper, Munich; he has sung "Gastspiele" at all the principal towns in Germany and Holland; his *répertoire* includes Lohengrin, Erik, and the King's Son in "Konigskinder," etc. *Address:* c/o Covent Garden Theatre, W.C.

WOLF-FERRARI, Ermanni, composer; *b.* Italy, of mixed German and Italian parentage, his father being a well-known artist; *e.* in Munich; one of his earliest works was a one-act opera entitled "Suzanna's Secret," heard at Covent Garden in 1912, and his more ambitious work, "The Jewels of the Madonna," was produced with great success at our Opera House in 1912; he recently visited America to superintend the production of the latter work and also another of his operas, "Donne Curiose"; prior to his success as an operatic composer, he had devoted his attention to symphonic and chamber music, some of which has been heard at the Queen's Hall Promenade Concerts; a few years ago he was made Principal of the Venice Conservatoire of Music. *Address:* Conservatoire of Music, Venice.

WOLFF, Johannes, solo violinist; *b.* The Hague, 12 May, 1863; *s.* of Henry Wolff, Chief of Ministerium; *e.* at Rotterdam under Professor Wirth, winning the travelling musical scholarship of the late King of Holland at the age of twelve, which enabled him to complete his musical education at Dresden and Paris; secured first prize for violin playing at the Paris Conservatoire, and subsequently made his first public appearance as a solo violinist at the Pasdeloup concerts, Paris; since then he has made frequent appearances in London and the provincial cities of the United Kingdom, and has toured on the Continent, playing in the principal cities of France, Germany, Russia, Holland, Belgium,

Sweden, Norway, Denmark, Spain, Portugal, also in Brazil and other South American States; has been decorated with the Legion of Honour; Officier of the Order of Orange, Nassau; St. Stanislas, Russia; Officier d'Instruction Publique, France; has the Ludwig Order from the Grand Duke of Hesse, the Jubilee Medal from Queen Victoria, and the Medal of Art and Science from the Prince of Anhalt, and the Medal for Art and Science from the Queen of the Netherlands. M. Wolff is one of the most popular teachers of the violin at the G.S.M. *Recreation:* Fishing. *Address:* 33 Wellington Square, Chelsea, S.W.; and 12 Rue Théodore de Banville, Paris. *Agents:* Messrs. Ibbs & Tillett, 19 Hanover Square, W.

WOLFSTHAL, Max, violinist; *b.* Lemberg, in Poland, where his boyhood was spent amid surroundings of extreme poverty; his earliest appearances in public were made as a player at the *cafés* of his native town, by which means he helped to support his parents; after a series of remarkable misfortunes and adventures, the boy attracted the attention of a lady of wealth, who took him to her house, and for two years paid for his studies and the maintenance of his parents; his ability and rapid progress led to an extensive tour in Russia, Roumania, and Turkey; he came to London in the autumn of 1902, with neither introductions nor a knowledge of English; his *début* was made at the Crystal Palace Concerts, and the success achieved there led to his appearance at both the subsequent Philharmonic Concerts; soon after his arrival in England he was fortunate enough to attract the notice of the late King Edward, who evinced a kindly interest in his career, which he has since pursued successfully. *Agent:* Ashton's, 33 Old Bond Street, W.

WOLSTENHOLME, William, organist and composer; Mus.Bac. 1887, Worcester College, Oxford; trained at the College for the Blind, Worcester, and privately; organist, St. Paul's, Blackburn, 1888; King's Weigh House Congregational Church, London, 1902; All Saints', Norfolk Square, W., 1904. Published compositions: Intermezzo for orchestra, quartet for strings, sonata for violin and pianoforte, pieces for violin, viola, violoncello, organ, and pianoforte; songs, madrigal, part-songs, anthems. Mr. Wolstenholme has the misfortune to be blind, a stupendous difficulty which has not, however, prevented his reaching the front rank of his profession. *Address:* 11 Hilgrove Road, South Hampstead, N.W.

WOOD, Charles John, organist; *e.* at Lichfield Cathedral, the R.C.M., and privately; graduated Mus.Bac. (Oxon), 1894; is an F.R.C.O. Principal appointments as organist: St. John's, Ballinasloe, 1880; St. Nicholas, Tooting Graveney, 1882; St. Saviour's, Croydon, 1883; St. Mark's, Tunbridge Wells, 1885; St. Nicholas, Galway, 1888; All Saints', Wellingborough, 1891; is music master of the Wellingborough Technical Institute; Conductor of the Wellingborough Amateur Operatic Society. *Address:* "Rockholme," 25 Ranelagh Road, Wellingborough.

WOOD, Daniel Joseph, organist and composer; graduated Mus.Bac. (Oxon) 1874; Mus.Doc. (Canterbury), 1896; is an F.R.C.O. (1872). Principal appointments as organist: Holy Trinity (Brompton, Chatham, 1864); parish church (Cranbrook, 1866), parish church (Lee, S.E., 1868), parish church (Boston, Lincs, 1869), Chichester Cathedral (1875), Exeter Cathedral (1876); is conductor of Exeter Orchestral Society, and joint conductor of Exeter Oratorio Society and the Western Counties' Musical Association; has composed and published a quantity of organ and Church music, and is joint editor of the "Hymnal Companion." *Address:* The Close, Exeter.

WOOD, Haydn, violinist and composer; *b.* Slaithwaite, near Huddersfield, Yorkshire, 1882; received his early training from his brother, who is also a violinist; gained an open violin scholarship at the R.C.M., 1897; studied the violin with Señor Arbos

for six years, and afterwards went to Brussels under Cæsar Thomson; studied composition under Sir C. V. Stanford; made his *début* as a child at Douglas, Isle of Man, playing Mendelssohn's E minor Concerto; toured the British Isles, and Canada, with Madame Albani; engaged as solo violinist on one of the Harrison tours; has played at the Royal Albert Hall Sunday Afternoon Concerts; conducted his "Orchestral Suite" at one of the Patrons' Concerts at the Queen's Hall; gained second prize in the Cobbett Musical Competition for his "String Fantasia," which is published by Novello, and was first performed at the Bechstein Hall in June, 1907; he has also written for the orchestra a "Set of Variations" and a "Suite de Ballet," and has composed a "Piano Concerto," besides numerous songs and violin solos; while at the R.C.M. he was awarded the Hill Prize for violin playing, the Sullivan Prize for Composition, and also the Morley Scholarship, after three years' study at the College, this scholarship entitling him to an additional three years' tuition; he is an A.R.C.M. *Agents:* Imperial Concert Agency, 524 Birkbeck Bank Chambers, Holborn, London. *Telephone:* 5378 Holborn. *Telegraphic Address:* "Shylock, London."

WOOD, Sir Henry Joseph, conductor; *b.* London, 3 Mar., 1870; received his early musical education from his father, an amateur 'cellist, and for twenty-five years solo tenor at St. Sepulchre's Church; acted as deputy organist of St. Mary's, Aldermanbury, when he was only ten years old; at seventeen was organist at St. John's, Fulham; and was engaged to give organ recitals at the Fisheries, Inventions, and other exhibitions at South Kensington, from 1883 to 1885; entered the R.A.M. in 1886, where he studied under Professors Prout, W. Macfarren, Steggall, Manuel Garcia, Duvivier, and others; he subsequently became a conductor of various suburban musical societies, and in 1890 was appointed conductor of the Rousby Opera Company; he subsequently conducted the Carl Rosa Company, while on tour in 1891-2; the Georgina Burns Opera Company, 1892; Signor Lago's opera season at the Olympic Theatre, 1893; Madame Marie Roze's Farewell Tour, 1894, and Avenue Theatre, 1894; he commenced his connection with the Queen's Hall in 1895, when he conducted the first of the series of promenade concerts there organised by Mr. R. Newman, which have become a permanent musical institution; from these concerts originated the Queen's Hall Orchestra, which, under his conductorship, has become world renowned; since 1895 he has conducted promenade concerts and Sunday afternoon symphony concerts at the Queen's Hall, which have done more than anything else within the same period to popularise music in its highest forms; in 1899 he visited Berlin to conduct the Philharmonic Society, and in 1904 he went to New York for a similar purpose; he has also conducted Sunday Orchestral Concerts at the Queen's Hall, the Nottingham Sacred Harmonic Society, founded the Nottingham City Orchestra, conducted the Wolverhampton Festival Society in 1900, the Wagner Festival at the Albert Hall, Crystal Palace Concerts (1901-2), Sheffield Musical Festival (1902-5-7-8-11); London Festivals Queen's Hall (1899, 1900-1-11), Norwich Festivals (1905-8-11), Westmoreland Festivals, Kendal (1904-6-8-10-12), Birmingham Festival, 1912, and a large number of other important concerts; he is a well-known teacher of singing; wrote a book entitled "Breathing, Tones and their Qualities," in which he expounded his own method of vocal instruction; in 1898 he married the Princess Olga Ourousoff, who, as Mrs. Henry J. Wood, was well known as a professional vocalist; this lady died in 1909, and in 1911 he married, *en secondes noces*, Miss Murie Greatrex; he was knighted in 1911 To Sir Henry J. Wood both as a conductor and organiser of his superb orchestra the greatest credit is due, for no one has done more within the present generation to relieve us from the charge of not being a musical nation. In his hours of leisure Mr. Wood devotes himself to painting, in

which art he is very highly accomplished. *Address:* 4 Elsworthy Road, Primrose Hill, N.W.

WOODALL, Doris, operatic vocalist; *e.* at Schwerin i/m; received her early musical training at the R.A.M., winning the bronze medal, afterwards continuing her studies under Frau Alken-Minor, Kammersäangerin, at the Royal Court Theatre, Schwerin; at this theatre Mme. Woodall made her *début* as Nancy in Flotow's "Martha"; then followed a three years' engagement at the Royal Opera in Neustrelitz, when she appeared in many parts, including Mignon, Amneris, Queen of Sheba, Santuzza, Ortrud, Cherubino, etc.; she joined the Carl Rosa Company in 1905, singing leading *rôles* at Covent Garden and in the provinces; she has recently devoted her attention to Lieder-singing, under the guidance of Mr. Lawrence Atkinson, and gave her first Lieder-recital at the Bechstein Hall on 22 May, 1912. *Address:* 66 Stamford Brook Road, Hammersmith.

WOODFORDE-FINDEN, Amy, composer; *b.* Valparaiso, Chili; *d.* of Alfred Ward, Consul in Valparaiso, and his wife Virginia Worthington Heath; *m.* Colonel Woodforde-Finden (retired), Indian Army; studied music privately under Adolph Schloesser, Herr Winter, and Amy Horrocks. Mrs. Woodforde-Finden is the composer of a large number of delightful and successful songs, the best known among them being "Four Indian Love Lyrics," "Lover in Damascus," "On Jhelum River," "O Flower of all the World," "The Pagoda of Flowers," "A Dream of Egypt," and "Golden Hours"; her latest compositions are "Stars of the Desert" (four more Indian love lyrics) and "Three Little Mexican Songs." *Address:* 45 Portland Court, Great Portland Street, W.

WOODS, Francis Cunningham, composer, teacher and organist; *b.* London, 29 Aug., 1862; *e.* at the City of London School and Neuwied-on-the-Rhine, and for the musical profession at the National Training School (now the R.C.M.), under Sullivan, Stainer, Bridge, Prout, Cowen, and O'Leary; graduated Mus.Bac. (Oxon), 1891; is a F.R.C.O.; organist, Brasenose College (Oxon), 1883-86; organist and choirmaster, Exeter College (Oxon), 1886-95; organist to the Duke of Marlborough, 1891-94; teacher of the organ, and lecturer for the Oxford Prof. Mus., 1890-95; organist and music-master, Highgate School, 1896; conductor, Finsbury Choral Society, 1897-1901. Published compositions: Anthems, songs, incidental music for the "Tempest" (O.U.D.S., 1894); cantatas, "King Harold," "A Greyport Legend," "Old May Day"; Suite in F for small orchestra; Ode, "The Lords of Labour." *Address:* 11 Bisham Gardens, Highgate, N.

WOODWARD, Bessie, contralto; made her *début* at age of fifteen in her native town of Gloucester; studied locally and under Clara Novello Davies in London; gained first prize at a competition at Exeter Hall; has sung at Queen's Hall and in the provinces, more particularly at Cardiff (in oratorio) and Crewe.

WOOLLVEN, D'Arcy, baritone and teacher of singing; *b.* 11 Nov., 1880, at Manchester; *s.* of William Woollven and his wife Emma Garside; *e.* privately; studied singing at the G.S.M. under Isidore de Solla and afterwards privately under Frederic King; has since appeared at many concerts in London and the provinces, and has a considerable teaching connection. *Recreations:* Cricket and other outdoor pursuits. *Clubs:* Lancastrians in London, Arts and Dramatic, C.A.B.A. *Address:* "Pendevan," Woodside Avenue, North Finchley. *Studio:* 68 Margaret Street, W. *Telephone:* 580 Central.

WORKMAN, C. Herbert, actor and vocalist; *b.* Bootle, Lancs, 5 May, 1873; *s.* of Sarah (Forrest) and Charles Workman; *e.* Waterloo College; studied singing under his brother, Albert E. Workman, of Liverpool; made his first appearance on the stage at the Memorial Theatre, Stratford-on-Avon, Nov., 1894, as Calynx in "Utopia, Ltd."; made his first

appearance in London, at the Savoy, Nov., 1895, in "After All"; Mar., 1896, played Ben Hashbaz in "The Grand Duke"; July, 1896, appeared in "The Mikado"; Feb., 1897, appeared as Adam in "His Majesty," etc.; until 1909, had only appeared under the Savoy management since his first appearance in 1894; principal comedian with the leading Gilbert & Sullivan Opera Company on tour since Mar., 1898; toured in South Africa, 1906; has appeared in every Gilbert & Sullivan opera, except "Ruddigore," also in "Mirette," "The Chieftain," "The Grand Duchess," "The Rose of Persia," etc.; played the leading comedy parts in the series of revivals inaugurated in 1907 by Mrs. D'Oyly Carte; at the Savoy, Mar., 1909, again appeared as Jack Point in "The Yeomen of the Guard"; in Sept., entered on the management of the Savoy Theatre, opening on 29 Sept., 1909, as Pierre in "The Mountaineers"; in Dec., 1909, produced "Fallen Fairies" in which he appeared as Lutin, and in Mar., 1910, produced "Two Merry Monarchs," in which he played Rolandyl; he was next engaged for the Lyric Theatre, where on 10 Sept., 1910, he appeared as Bumerli in "The Chocolate Soldier"; same theatre, 30 Dec., 1911, appeared as Count Max Cliquot in "Nightbirds"; 5 Sept., 1912, appeared as Mons. Pomarel in "The Girl in the Taxi." *Favourite part:* Jack Point in the "Yeomen of the Guard." *Recreations:* Gardening, painting, modelling, and horse-riding. *Clubs:* Motor and Playgoers'. *Address:* 60 Aberdare Gardens, South Hampstead, N.W. *Telephone:* 428 Hampstead.

WORMALD, Lillie, soprano; *b.* Manchester; her great-uncle was Dr. John Hunter, founder of the Royal College of Surgeons; her mother's family were nearly all musicians; was prepared for the musical profession by Mme. Sherrington, Mme. Fillannger, and other eminent teachers; *m.* Sydney F. Goddard, of Nottingham; made her *début* at one of the Hallé Concerts at the Free Trade Hall, Manchester; first appeared in London in 1905, and has since sung with success at all the leading London and provincial concerts, including the Philharmonic Society, Queen's Hall Promenades, etc., etc. Miss Wormald won the Gold Medal of the Manchester Royal College of Music, where for many years she was a professor; she was obliged to resign that position eventually, however, owing to her ever-increasing engagements and her private teaching connection. *Favourite rôles:* Susanna in "Nozze di Figaro" and Woglinde in "The Ring." *Recreations:* Fancy skating on ice, tennis, boating, and swimming. *Club:* I.S.M. *Address:* 17 Dorset Square, N.W.

WYVILLE, Amber, operatic vocalist; *b.* Hull; received her musical training from Sir George Power and Madame Rosa Bird; subsequently at G.S.M. and by Signor Ronconi; first appeared at Bechstein Hall, 1901; toured with Charles Sinkins' party, including Alice Esty and Lloyd Chandos; principal vocalist at Glasgow, Richard Waldon season; toured with concert party through principal Scottish cities for six months. *Favourite part:* Carmen. *Recreation:* Motoring.

Y

YAW, Ellen Beach, soprano; *d.* of Ambrose Yaw; *e.* New York and Paris; studied under Madam Hervor Porpadie in New York and Mdme. Mathilde Marchesi in Paris; widow of the late Vere Goldthwaite; made her operatic *début* at Rome in Feb., 1904, as Lucia di Lammermoor, and first appeared at the Metropolitan Opera House, New York, in Mar., 1907, in the same *rôle;* was heard for the first time in London at the Queen's Hall, under Sir Henry Wood, in Oct., 1902. Madam Yaw is the composer of many successful songs, including a "Cycle of Bird Songs." Her *favourite rôle* is

Ophelia in "Hamlet"; and when not touring she spends her time at "Lark Allen's Orange Ranch" in California, Madame Yaw's beautiful country house. *Address:* "Covina," California. *Telegraphic address:* "Yaw-Beach, California."

YELLAND, Maria, contralto; *b.* St. Dennis, Cornwall, 1883; *e.* at Bristol and Newcastle-on-Tyne; was prepared for the musical profession at the R.C.M. by Mr. Henry Blower; first appeared at the Queen's Hall, 27 Jan., 1906, singing at a Chappell Ballad Concert; has since sung at Covent Garden Opera, the Alexandra Palace, Crystal Palace, Albert Hall with the Royal Choral Society in "Elijah" and Bach's B minor Mass, and also at the Sunday League Concerts at the Queen's Hall; in Feb., 1902, she won the Courtenay Scholarship at the R.C.M.; in July, 1906, she secured the London Musical Society's Prize for singing. She has appeared at the Bristol and Newcastle-on-Tyne Musical Festivals. *Address:* R.C.M., S.W. *Agents:* Albion Concert Bureau, 52 New Bond Street, W., and usual agents.

YOUNG, Dalhousie, pianist and composer; *b.* India 23 Nov., 1866; *s.* of Gen. Ralph Young, R.E.; *e.* at Clifton and Balliol College, Oxford; studied under Louis Ries (violin), and under Paderewski and Leschetitzky (piano); made his *début* as a pianist at the Sala Dante, Rome, in 1893, and first appeared in London in 1895, at a pianoforte recital. His compositions include "The Blessed Damozel," performed by the London Choral Society, also in the provinces and at Graz (Styria), and a large number of songs of which "Bredon Hill" is perhaps the most popular; has given numerous concerts, lectures and recitals in France, Germany, Switzerland, Italy, California and England. Is a member of the Oxford and Cambridge Musical Club. *Address:* Rock Hall, Uckfield, Sussex.

YOUNGER, Constance (Mrs. H. F. Delevigne), teacher of singing and pianoforte, accompanist, and coach; *b.* 4 Castle Baynard, in the City of London, where her father, Mr. Edward Younger, was a partner in the firm of Vivian, Younger & Bond; *e.* privately, and in Stuttgart and Paris; studied for the profession at the R.A.M. under Walter Macfarren, Goss, Wallworth, and Signor Gilardoni; appointed pianoforte professor at the G.S.M. in 1880, resigned in 1889, reappointed in 1906; is visiting professor at St. Margaret's School, Folkestone, and has published numerous songs. Madame Younger was for some time accompanist to Mr. D. Ffrangcon Davies. *Recreations:* Billiards, chess, and lawn tennis. *Address:* G.S.M.

YSAYE, Eugene, violinist; *b.* Liége, Belgium, 15 July, 1858; *s.* of Nicolas Ysaye; *e.* at Liége Conservatoire; studied the violin under his father, Wieniawski, and Henri Vieuxtemps; made his *début* in 1864 when only six years of age, and first appeared in London at the St. James's Hall in 1888; his reputation has since become world-wide. *Recreations:* Fishing, tennis, and motoring. *Address:* 48 Avenue Brugmann, Brussels. *Telegraphic address:* Ysaye, violoniste, Bruxelles.

Z

ZACHAREWITSCH, Michael, solo violinist; *b.* Ostrow, Russia, 26 Aug., 1878; *e.* at St. Petersburg and Moscow; *m.* Miss Joan Saxby, an American; studied under Sevcik, in Prague, for two years, and afterwards under Ysaye, in Brussels, for one year; made his musical *début* at the age of twelve, when he played Tschaikovsky's Concerto in Odessa, the master himself conducting, and afterwards presenting the youthful artiste with a massive silver wreath with the following words inscribed: "Your talent is colossal, and your magic bow reminds me of Wieniawski"; he was first heard in

London in the year 1904, and has since appeared at the Philharmonic Society and all the principal concerts in the United Kingdom, while he has met with unqualified success in every great Continental city; he introduced Sir Edward Elgar's New Concerto to Scotland in 1911, when touring with the Scottish Orchestra, and in the same year interpreted that great work at Sheffield and Nottingham with the Hallé Orchestra (under Herr Balling), and also at Liverpool, Birmingham, and in Italy; has appeared before the Tsar of Russia and various crowned heads, and has played under the *bâton* of most of the greatest conductors, among others Mengelburg, Sir Henry Wood, Sir Edward Elgar, Weingartner, Nikisch, Landon Ronald, etc., etc.; is the composer of many violin solos, and has now (Jan., 1913) completed a new work for solo violin, accompanied by string quartette and recitation, based on a poem on "Life and Love," by the Queen of Roumania. *Recreations:* Fishing, shooting, and reading. *Address:* 46 Berners Street, London, W.

ZADOR, Desider, baritone; *b.* Hungary; and was in his early years a public-school teacher, but after studying at the Royal Music Academy at Buda-Pesth, forsook teaching for singing, and made a successful *début* as the Count in "Figaro"; he has now for twelve years past been a well-known and excellent singer of German, Italian, and Hungarian operas, and has often sung at all the great German Festspiels, as well as at our own Royal Opera at Covent Garden. *Address:* c/o Covent Garden Theatre, W.C.

ZANDONAI, Ricardo, composer; *b.* Sacco, near Roverto, in 1883; *e.* at Pesaro; his first composition of importance was a symphonic poem, "The Return of Ulysses"; later he won a prize offered by the Vienna Ministry of Public Instruction for a one-act opera, the successful work being "La Coupe du Roi"; in 1908 he wrote "Il Grille del Focolare" (founded on "The Cricket on the Hearth"), which was performed in Turin, Nice, and Genoa; "Conchita," his latest opera, was produced at the Dal Verme Theatre, afterwards played in Rome and South America, and eventually with considerable success at Covent Garden Opera House in 1912. *Address:* c/o Covent Garden Theatre, W.C.

ZARDO, Napoleone, baritone and teacher of singing; *b.* Crespano, Veneto, in 1858; began his musical studies at the age of ten, and soon after joined the Municipal Band, first presiding at the drums, and later playing the trombone; was for two years an organist at Paderno; at the age of twenty he won a vocal scholarship, and went to Bergamo to study singing and composition; on the advice of Ponchielli he decided on an operatic career, and placed himself under Ronconi; made his *début* in opera at Torino in Gounod's "Tributo di Zamorra," and later sang principal baritone *rôles* in all the leading towns of Italy, Austria, Spain, Russia, and Portugal, besides visiting the United States with a company, including Patti, Albani, Nordica, Tamagno, etc., his *répertoire* comprising over thirty operas; he returned to Italy in 1890, and the same year married Matilde Herz, an operatic vocalist; came to London in 1895, giving up the operatic stage for concert work and composition; a number of successful songs from his pen have since been published by Messrs. Ascherberg, Ricordi, and others; was appointed a professor of the G.S.M. in 1906; his opera, "La Vedova Scaltra," was produced in Italy in 1909. *Address:* 92 Ledbury Road, W.; and G.S.M.

ZAVERTAL, Lodislao Joseph Philip Paul (Cavaliere), conductor and composer; *b.* Milan, 29 Sept., 1849; *s.* of Venceslao Zavertal, a noted composer and conductor; his mother, Carlotta Mairano Nobile da Ponte, a member of a noble Italian family, was a singer of ability, though she rarely appeared in public; received his early musical training from his father, and as a lad gained a scholarship for violin-playing at the Naples Conservatoire; when fifteen years old he made his first attempt as a composer in collaboration with his father, producing a three-act opera entitled "Tita"; made his

first appearance as conductor in charge of a Milanese theatre orchestra; in 1871 he went to Glasgow, when he attracted the attention of Hans von Bülow, who prophesied a brilliant career for him; ten years later he was appointed conductor of the Royal Artillery Band; the late Queen Victoria presented him with a gold-mounted *bâton* at the conclusion of a State performance by his orchestra at Windsor Castle; King Edward appointed him a member of the Royal Victorian Order, King Humbert made him a Cavalier of the Crown of Italy, the King of Greece conferred on him the Order of the Redeemer, and from the late King of Servia he received the Knight-Commandership of the Royal Order of Takova; he was also made a Commander of the Star of Osmanieh by the Sultan, a member of the Society of St. Cecilia at Rome, and was granted the Saxe-Coburg-Ernestine Order.

ZENATELLO, Signor; *b.* Verona; was originally destined for a professional career; for many years, both at the Verona and Milan Conservatoires, he was declared to be a baritone, and it was not until he was called upon at short notice to sing the part of Canio (owing to the failure of a brother artiste) that his claims as a tenor were fully recognised; his *début*, however, had taken place two months previously, at the Mercandante Theatre in Naples, as Silvio; after three years' successful operatic work in Southern Italy, he returned to Milan for a further course of study under Moretti; his first great success was scored in "André Chenier," at Suzarra, near Mantua; many important engagements in South America and Europe followed, until in 1903 his efforts were crowned by an engagement at the Scala Theatre, Milan; here he remained four seasons, interspersed by visits to South America and Covent Garden; during the season 1907-1908 he was the leading tenor at the Manhattan Opera House, New York; his *répertoire* numbers over fifty operas, and his favourite part is Rhadames; a good rider and an ardent mountaineer, he devotes much time to both pursuits and a considerable portion of his large earnings to the up-keep of a Conservatoire, which he has established at his own expense, in Verona, where free tuition is given to those of his fellow countrymen who show signs of musical ability. *Address:* c/o Covent Garden Theatre, W.C.

ZEROLA, Nicola, tenor; *b.* Naples in 1876; studied under Neapolitan teachers, and made his *début* in Trieste, at the Politeama Rossetti, in "Pagliacci"; there quickly followed a long list of Continental engagements in Spain, Portugal, Holland, Belgium, Monte Carlo, Paris, and Italy, including the San Carlo Theatre in Trieste; he made his first American appearance a few years ago in New York as Rhadames in "Aïda," and upon the fall of the curtain Mr. Hammerstein engaged him upon a three years' contract, to start directly Zerola was free to begin; this he was able to do shortly afterwards, and he was "presented" by the American impresario almost immediately; he has since made many successful appearances at Covent Garden. *Address:* c/o Covent Garden Theatre, W.C.

ZIMBALIST, Efrem, violinist; *b.* Russia, May, 1889; received his early musical training from his father, who was an accomplished musician, later studied under Auer at St. Petersburg; made his first appearance in England in 1907, and has since been heard very frequently by London audiences; has a great reputation on the continent, also in America, where he is now on tour (from Nov., 1912, to April, 1913). *Agents:* Schultz-Curtius and Powell, 44 Regent Street, W

ZIMMERMANN, Agnes Marie, pianist and composer; *b.* Cologne, but came to England at a very early age; received her musical training at the R.A.M., and appeared at most of the principal London and provincial concerts, including the Philharmonic Societies and the Monday and Saturday "Pops."; she also frequently played at the Crystal Palace Saturday Concerts, under Sir August Manns; at

the Manchester concerts, with Sir Charles Hallé; and in the leading cities of Germany; she has edited Schumann's pianoforte works, and Beethoven's and Mozart's sonatas, besides composing a number of important pieces for the piano and violin, songs, part-songs, etc. *Address:* 6 Green Street, Park Lane, W. *Club:* Albemarle, 37 Dover Street, W.

ZIMMERMANN, Louis, violinist; *b.* 19 July, 1873, at Groningen, Holland; received his first violin and some lessons from his father; later became a pupil of Christopher Poortman, a well-known teacher in his native town; at the age of sixteen he went to Leipzig, and became a pupil of Professor Hans Sott; in 1893 he took a course of private lessons from Ysaye at Brussels; afterwards toured over Germany and Holland with much success; in 1896 became Hofconcertmeister at Darmstadt; in 1899 went in a similar capacity to Amsterdam; in 1902 was engaged by Sir Henry Wood to play solo in Strauss' "Ein Heldenleben" when performed at Queen's Hall under the composer's direction; in 1904 appointed Professor at the R.A.M.; has composed some songs and pieces for violin and piano, and two works for violin and orchestra.

ZUCCHI, Dante, tenor; *b.* Mantova, Italy, and made his first professional appearance at the San Carlo Opera House at Naples; since then he has appeared at all the leading theatres of Italy and Europe generally, including Covent Garden, where he made a specially good impression as Spoletta in "La Tosca"; has appeared also at La Scala, Milan. *Address:* c/o Covent Garden Theatre, W.C.

The following arrived TOO LATE *for inclusion in correct Alphabetical order—*

BYNG, George, formerly conductor and musical director of Alhambra Theatre, is now (1913) appointed to similar position at Gaiety Theatre.

CROWLEY, John H., pianoforte manufacturer; *b.* April 30, 1897; 6 Russell Square, London; *e.* at Thornhill School, and studied music under de Lisle, George Blundens, and Dr. Ennis (now organist, Melbourne Cathedral); started on a business career, and became specialist demonstrator of automatic piano-players to Messrs. Hirsch & Co., for whom he toured Great Britain, giving recitals; has made many visits to the States and Canada and the Continent to study the best methods of foreign piano manufacturers; has recently started in business on his own account; *m.* (1905) to Grace, daughter of the late James Ross, Esq. *Address:* Wedmore Street, Holloway Road, London, N.

O'NEILL, Norman, composer; *b.* Kensington, 14 Mar., 1875; *s.* of G. B. O'Neill; studied under Dr. Somervell in London, and Professor Ivan Knorr in Frankfort; *m.* Adine Rüekert. His principal compositions include: *Orchestral works*—Overture, "In Autumn" (Op. 8); overture, "Hamlet" (Op. 11); overture, "In Spring-time" (Op. 21); Miniatures, suite for small orchestra (Op. 14); Danish Dance (dirge), from Incidental Music to "Hamlet" (Op. 13); "Death on the Hills," ballad for contralto and orchestra (Op. 12); "Waldemar," fantasy for soli, chorus, and orchestra (Op. 19); Overture, "Entr'actes," and Incidental Music to the play "A Lonely Queen" (Op. 22); Prelude and Intermezzo to the play "A Tragedy of Truth" (Op. 23); Miniatures, six pieces for full orchestra (Op. 25); Overture, "Entr'actes," and Incidental Music to the play, "The Last

Heir" (Stephen Phillips), (Op. 28); variations for orchestra (Op. 29); a Scotch Rhapsody (Op. 30); "La belle dame sans merci," ballad for baritone and orchestra (Op. 31); Overture and Incidental Music to "King Lear" (Op. 34); Overture, dances and complete music to "The Blue Bird" (Op. 37); music to "The Gods of the Mountain" (Op. 41); four Dances from "The Blue Bird," for full or small orchestra; music to "The Golden Doom"; music to "The Pretenders." *Chamber music:* Variations for piano, violin, and 'cello (Op. 1); Quintet for piano, two violins, viola, and 'cello (Op. 10); Trio for piano, violin, and 'cello (Op. 7); Trio in one movement for violin, 'cello, and piano (Op. 26). Mr. O'Neill has also composed numerous violin and pianoforte pieces and a large number of songs; he has edited "A Golden Treasury of Song" (Boosey); Ethical Hymn Book, with music (Oppenheimer Bros.); "A Song Garden for Children" (Arnold); Eight National Songs, for unison, chorus, and orchestra. *Address:* 4 Pembroke Villas, W. *Telephone:* 3069 Western.

RUSSELL, Thomas Arthur; *b.* in 1880; *e.* Public Schools; became interested in musical affairs some fifteen years ago, and up to the time he commenced business on his own account, served with many well-known firms. On the advice of several eminent musicians, started the "T. Arthur Russell Concert Direction" ten years ago, since when he has been associated with many world-famous artistes. Has travelled a great deal in connection with his concert tours. Has been agent for Mr. Landon Ronald's New Symphony Orchestra Symphony Concerts since their inception, and has done much toward lowering the price of concert tickets. Was the originator of Sunday Concerts in the cathedral cities, and in spite of great opposition, succeeded—by giving the public good music at a popular price—in meeting with a fair amount of support. *Hobby:* Work. *Offices:* 13 Sackville Street, Piccadilly, W. *Telephone:* 1319 Mayfair. *Telegrams:* "Onsombal," London.

WENZEL, Leopold, lately conductor at the Gaiety Theatre, retired Feb., 1913.

APPENDIX

A COMPLETE LIST OF ALL PRINCIPAL ARTISTES (INCLUDING CONDUCTORS AND STAGE MANAGERS) WHO HAVE APPEARED AT THE ROYAL OPERA, COVENT GARDEN, FROM 1895–1912

COMPILED BY MR. H. G. MOORE, ASSISTANT STAGE MANAGER OF COVENT GARDEN THEATRE, BY KIND PERMISSION OF NEIL FORSYTH, ESQ., M.V.O., ON BEHALF OF THE GRAND OPERA SYNDICATE

*** This list does not include artistes who have appeared at performances other than those for which the Royal Opera Syndicate are responsible.

1895

Adini, Mme.
Albani, Mme.
Albers, M.
Alvarez, M.
Amadi, M.
Ancona, Sig.
Arimondi, Sig.
Bars, M.
Bauermeister, Mlle.
Bellinconi, Mme.
Bertram, M.
Bevignani, Sig.
Bispham, David
Bonnard, M.
Brani, Mlle.
Brazzi, Mlle.
Brozel, Philip
Calvé, Mme.
Castelmary, M.
Corsi, Sig. Pini
de Lucia, Sig.
de Lussan, Zélie
de Reszke, Edouard
de Reszke, Jean
de Vaschetti, Sig.
Eames, Mme. Emma
Engle, Miss
Flon, M.
Florenza, M.
Gilibert, M.
Green, Richard
Hedmondt, Edgar
Jansen, Mlle.
Johnstone, Miss E.
Joran, Mlle.
Kitzu, Signorina
Lejeune, Mlle.
Macintyre, Miss
Mancinelli, Sig.
Mauguiere, Mr.
Maurel, Mons.
Meisslinger, Frl.
Melba, Mme. Nellie
Merez, Mme. Jeanne
Metsik, Miss J.
Monteith, Miss
Moody, Miss
Mordy, Mr.
Mottl, Herr Felix
Olitzka, Mlle. Rose
O'Mara, Mr. J.
Palmay, Ilka von.
Patti, Mme. A.
Pellagalli-Rosetti
Pessina, Sig.
Plançon, M.
Ravogli, Mlle.
Sembrich, Mme.
Seppilli, Sig.
Tamagno, Sig.
Vignas, Sig.

1896

Addison, Miss
Adini, Mme.
Albani, Mme.
Albers, M.
Alvarez, M.
Ancona, Sig.
Arenzi, Sig.
Arimondi, Sig.
Bars, M.
Bauermeister, Mlle.
Beeth, M.
Bevan, Mr.
Bevignani, Sig.
Bispham, David
Bonnard, M.
Brani, Mlle.
Brazzi, Sig.
Brozel, Philip
Calvé, Mme.
Castelmary, M.
Corsi, Sig. Pini
Cremonini Sig.
d'Alma, C.
de Lucia, Sig.
de Lussan, Zélie
de Reszke, Ed.
de Reszke, Jean
de Vaschetti, Sig.
Eames, Emma
Elba, Mme. M.

Engle, Miss M.
Florenza, Miss
Gilibert, M.
Holmes, George
Huddleston, Jessie
Johnston, Miss E.
Joran, Miss
Lucignani
Lunn, Louise Kirkby
Macintyre, Miss
Mantelli, Mlle.
Meisslinger Frl.
Melba, Mme.
Olitzka, Mlle. R.
O'Mara, Mr. J.
Paillard, M.
Piroia, Sig.
Plançon, Mons.
Reid, Miss M.
Renouf, Mr.
Rinaldini, Sig.
Roberts, Miss M.
Russell, Miss
Sanda, Miss E.
Sembrich, Mme.
Trabucco, Sig.
Tree, Miss L.

1897

Adini, Mme.
Alvarez, M.
Ancona, Sig.
Bars, M.
Barlett, Miss
Bauermeister, Mlle
Bispham, David
Bonnard, M.
Brazzi, Mme.
Brucks
Bruna, Mlle.
Calvé, Mme.
Cantoren, Mlle.
Ceppi, Sig.
Corsi, Sig. C.
Cracklow, C. R.
de Lussan, Zélie
de Reszke Ed.
de Reszke, Jean
de Vaschetti, Sig.
Devigne, Mlle.
Dippel, Mr.
Dufrane, M.
Dufriche, M.
Dupeyron, M.
Eames, Emma
Engle, Mlle.
Fugore, Sig.
Gilibert, M.
Heink, Mme.
Journet, M.
Lieban, Herr
McCulloch, Miss
McIntyre, Miss
Meisslinger, Frl.
Melba, Mme. Nellie
Mena, M.
Noté, M.
Pacary, Mlle.
Palliser, Esther
Paz, M.
Plançon, M.
Pohligs, Herr
Pringle, Mr. Lemprière
Reid, Miss M.
Renaud, M.
Roudez, Miss
Roumoy, M.
Salignac, M.
Saville, Mme.
Scaremberg, M.
Schumann, Mme.
Sedlmair, Mme.
Simon, Herr
Strong, Miss
Viviani, Sig.

1898

Adams, Mme.
Albers, M.
Aldridge, Miss
Bandu, M.
Beuer, Herr
Bonnard, M.
Brema, Marie
Calvé, Mme.
Campanari, Sig.
Carbone, M.
Cazeneuve, M.
Christmann, Mlle.
Costa, Herr
de Lussan, Zélie
de Reszke, Ed.
de Reszke, Jean
Dippell, Herr
Dufrane, M.
Dufriche, M.
Eames, Emma
Engle, Miss M.
Feinhalls Herr
Gasdky, Mme.
Ganne, Mlle.
Gilibert, M.
Heglon, Mme.
Heink, Frau
Hieser, Frl.
Janson, Miss A.
Journet, M.
Kranich, Herr
Lorent, Herr
McCulloch, Miss
Meisslinger, Frl.
Melba, Mme. Nellie
Meux, Thos.
Nebe, Herr
Nordica, Mme.
Pacary, Mlle.
Plançon, M.
Pohlig, Herr,
Pringle, Mr. Lemprière
Reid, Mlle.
Renaud, M.
Roudez, Miss
Sales, Miss D.
Saleza, M.
Saville, Mme.
Schalk, Herr
Schumann, Mme.
Simon, Herr
Soulacroix, M.
Ternina, Frl.
Thompson, Miss
Van Dyck, M
Vanni, Sig.
Von Artner, Frl.
Von Milde, Herr
Van Rooy, Herr
Weed, Frl.
Wittekopf, Herr
Zumpe, Herr

1899

Adams, Suzanne
Albers, M.
Albertieri, M.
Altona, Mlle.
Alvarez, M.
Ancona, Sig.
Bandu, M.
Bars, M.
Bartlett, Miss
Bauermeister, Mlle.
Bispham, David
Brema, Marie
Bréval, Mlle.
Calvé, Mme.
Castelbert, Mr.
Cavallazi, Mme.
Cazeneuve, M.
Cracklow, Mr.
de Lucia, Sig.

de Lussan, Zélie
de Reszke, Ed.
de Reszke, Jean
Devries, M.
Dippel, Mr.
Dufriche, M.
Elba, Mlle. Marie
Engle, Miss
Fano, Sig.
Flon, M.
Gadski, Frl.
Gilibert. M.
Harder, Mr.
Heglon, Mme.
Heidkamp, Herr
Heink, Mme. Schumann
Homer, Mme.
Journet, M.
Kellog, Mlle. Molka
Langammer, Mr.
Leclerc, Mlle.
Lehman, Lilli
Litvinne, Mme.
Mancinelli, Sig.
McCulloch, Miss
McDonald, Miss
Melba, Mme. Nellie
Meux, Thos.
Mottl, Frau
Mottl, Herr Felix
Muck, Dr. Herr
Mulhmann, Herr
Nepoti, Sig.
Nordica, Mme.
Olitzka, Mlle. R.
Pla, M.
Plançon, M.
Pringle, Mr. Lemprière
Ravogli, Mme.
Renaud, M.
Rigo, Mr.
Roudez, Mlle..
Saar Herr
Saleza, M.
Salignac, M.
Scheff, Frl.
Scheidermantel, Herr
Schramm, Herr
Scotti, Sig.
Seiffert, Frl.
Simon, Herr
Sobrino, Mme.
Strakosch, Mlle.
Strong, Mme.
Thevenet, Mille.
Van Dyck, M.
Vanni, Sig.
Van Rooy, Herr
Waddington, Mr. S. P.
Webber, Mr. A.

1900

Adams, Suzanne
Allard, M.
Almanz, M.
Ambrosiny, M. François
Baldelli, Sig.
Bars, M.
Bauasch, Herr
Bauermeister, Mlle.
Bensaude, M.
Bergé, M.
Bertram, Herr
Blass, Herr
Bonci, Sig.
Breuer, Herr
Briestmeister, Herr
Caisso, M.
Calvé, Mme.
Carlen, Herr
Coini, M.
Comelli, Sig. A.
Cortesi, Mlle.
Cossira, Sig.
Daddi, Sig.
Declery, M.
Delmar, Mlle.
de la Tour, M. Imbart
de Lucia, Sig.
de Lussan, Zélie
de Reszke, Ed.
de Reszke, Jean
de Vere, Mme.
Dippel, Herr
Dufriche, M.
Fabregues, M.
Flachat, M.
Flon, M.
Friedrichs, Herr
Gadski, Frl.
Gilibert, M.
Gulbranson, Frau
Heink, Mme. Schumann
Heiser, Frl.
Hill, Mme. Lucile
Homer, Mme.
Journet, M.
Klopfer, Herr
Krauss, Herr
Latham, Mr.
Lieban, Frau
Lieban, Herr
Mancinelli, Sig.
Maubourg, Mlle.
McCulloch, Miss
McIntyre, Miss
Melba, Mme. Nellie
Meux, Thos.
Miranda, Mlle.
Mottl, Herr
Mottl, Frau
Mulhmann, Herr
Neilson, Mr. F.
Nepoti, Sig.
Olitzka, Mlle. R.
O'Mara, Mr. J.
Pauer, Herr
Pla, M.
Plançon, M.
Pringle, Mr. Lemprière
Reuss, Frl.
Revy, Mlle. Aurélie
Rigo, M.
Saar, Herr
Saleza, M.
Salignac, M.
Scheff, Mlle.
Schramm, Herr
Scotti, Sig.
Simon, Herr
Sinico, Mlle.
Slezak, Herr
Sobrino, Mme.
Steiner, Herr
Strong, Miss S.
Ternina, Mme.
Van Rooy, Herr
Viviani, Sig.
Waddington, Mr. S. P.
Walker, Frl. E.
Wareham, Mr.

1901

Adams, Suzanne
Aldridge, Miss
Almanz, M.
Ambrosiny, M. François
Ancona, Sig.
Anselmi, Sig.
Bauermeister, Mlle.
Bergé, M. I.
Bispham, David
Blass, Herr
Brema, Mme. M.
Bréval, Mlle.
Calvé, Mme.
Clarence, Mr. O.
Claus, Mme. Frankel
Clementen, M. Sapio
Coates, Mr. John
Comelli, M. A.
Courtier, Mr. Dutton

David, Frl.
Declery, M.
Delmar, Mlle.
de Marchi, Sig.
de Vere, Mme. Sapio
Dufriche, M.
Eames, Mme. Emma
Earle, M. H.
Flon, M.
Forchhammer, Herr
Forgeur, M.
Foster, M.
Gadski, Mme.
Gilibert, M.
Griswold, Mr. P.
Hyde, Walter
Isnardon, M.
Jerome, M.
Journet, M.
Klopfer, Herr
Knote, Herr
Lohse, Herr
Lunn, Mme. Kirkby
Magrath, Mr.
Mancinelli, Sig.
Masiero, M.
Maubourg, Mlle.
McCulloch, Miss
Melba, Mme. Nellie
Mercier, M.
Messager, M. A.
Miller, Miss E.
Mohwinkel, Herr
Moore, Mr. H. G.
Mulhmann, Herr
Nepoti, Sig.
Nicholls, Miss
Olitzka, Mlle. R.
Pacquot, Mlle.
Pla, M.
Plançon, M.
Rea, Mr. L.
Reiss, Herr
Saar, Herr
Saleza, M.
Salignac, M.
Scheff, Mlle.
Scotti, Sig.
Seveilhac, M. P.
Simon, Herr
Sobell, Mr. Fischer
Sobrino, Mme.
Strakosch, Mlle.
Tamagno, Sig.
Temple, Mr. R.
Ternina, Frl.
Valero, Sig.
Van Dyck, M.
Van Rooy, Herr
Vieulle, M.
Waddington, Mr. S. P.
Webber, Mr. A.

1902

Adams, Suzanne
Allard, M.
Almanz, M.
Altona, Mlle.
Ambrosiny, M. François
Archdeacon, Albert,
Arens, Mr.
Bauermeister, Mlle.
Bergé, M. I.
Bispham, David
Blass, Herr
Brema, Mme. Marie
Calvé, Mme.
Campanini, Sig.
Caruso, Sig. Enrico
Colsaux, M.
Comelli, Sig. A.
Corsi, M. Pini
Coates, Mr. J.
Davies, Mr. Ben
Delmar, Mme.
de Lussan, Mlle. Z.
Donges, Frl.
Drach, Herr F.
Dufriche, M. E.
Earle, Mr. Hamilton
Flon, M.
Forgeur, M.
Fremstad, Mlle.
Garden, Miss Mary
Gilibert, M.
Helian, Mlle.
Helm, Herr Kraemer
Journet, M.
Klopfer, Herr
Kraus, Herr
Lewandowiski, Herr
Litvinne, Mme.
Lohse, Frau
Lohse, Herr
Lunn, Mme. Kirkby
Mancinelli, Sig.
Marechal, M.
Masiero, Sig.
Maubourg, Mlle.
McCulloch, Miss
Melba, Mme. Nellie
Messager, M. André
Metzger, Frl.
Mulhmann, Herr
Nepoti, Sig.
Nordica, Mme.
Norelli, Mme.
Pacini, Mlle.
Pennarini, Herr
Pla, M.
Plançon, M.
Rea, Mr.
Reiss, Herr
Renaud, M.
Revy, Mlle. A.
Saar, Herr
Saleza, M.
Salignac, M.
Scheff, Frl.
Scotti, Sig.
Seveilhac, M.
Simon, Herr
Sobrino, Mme.
Strong, Miss S.
Turner, Miss
Van Dyck, M.
Van Rooy, M.
Waddington, Mr. S. P.
Zulkes, Herr

1903

Adams, Suzanne
Almanz, M.
Alvarez, M.
Ambrosiny, M. François
Anthes, Herr
Bauermeister, Mlle.
Bergé, M. I.
Bertram, Herr
Blass, Herr
Blauvelt, Mme. Lilian
Bolska, Mme.
Bonci, Sig.
Bridwell, Miss
Burchardt, Mme.
Calvé, Mme.
Comelli, Sig. A.
Comelli, Sig. E.
Corsi, Sig. Pini
Delmas, M.
Deppe, Frl.
Dianni, Sig.
Drach, Herr
Dufriche, M. E.
Earle, Mr. H.
Egli, Frau Knupfer
Fassin, M.
Flon, M.
Fremstad, Miss
Garden, Miss M.

Geis, Herr
Gilibert, M.
Gleiss, Frl. Feuge
Hedmondt, Mr. E. C.
Helian, Mlle.
Holy, Herr
Horty, Herr
Janson, Mme.
Journet, M.
Klopfer, Herr
Knote, Herr
Krasa, Herr
Krauss, Herr
Kreuz, Herr Emil
Lohse, Frau
Lohse, Herr
Lunn, Mme. Kirkby
la Palme, Mlle.
Lewandowiski, Herr
Lieban, Herr
Maitland, Mr.
Mancinelli, Sig.
Masiero, Sig.
Maubourg, Mlle.
Meisslinger, Frl.
Melba, Mme. Nellie
Mohwinkel, Herr
Moore, Mr. H. G.
Morgenstein, Herr
Mulhmann, Herr
Muller, Herr
Nepoti, Sig.
Oberstatter, Herr
Pahren, Herr
Pacquot, Mlle.
Pitt, Mr. Percy
Pla, M.
Plançon, M.
Poyser, Mr.
Rea, Mr.
Reinl, Frau
Reiss, Herr
Renaud, M.
Richter, Dr. Hans
Ruffo, Sig. Titta
Salignac, M.
Scheff, Mlle.
Scotti, Sig.
Sevielhac, M.
Sobrino, Mme.
Strakosch, Mlle.
Ternina, Mme.
Van Dyck, M.
Van Rooy, M.
Waddington, Mr. S. P.
Wadeking, Frl.
Wyns, Mlle.
Zimmermann, Frau

1904

Adams, Suzanne
Ahrens, Herr
Almanz, M.
Alten, Frl.
Ambrosiny, M. François
Archdeacon, Mr. A.
Bauermeister, Mlle.
Berti, M.
Braun, Mr.
Burrian, Herr
Calvé, Mme.
Caruso, Sig. Enrico
Cotreuil, M.
Dalmores, Mons. C.
Dani, Sig.
de Meyer, M.
de Nuovina, Mme.
Deppe, Mme.
Destinn, Mlle. E.
Drach, Herr
Dufriche, M. E.
Dufriche, M. G.
Egli, Mme.
Fassin, M.
Fjord, Mlle.
Frascani, Mlle.
Gilibert, M.
Helian, Mlle.
Herold, M.
Higley, Mr.
Hinckley, Mr.
Horty, Mr.
Journet, M.
Kirkwood, Miss
Knupfer, Herr
Krasa, Herr
Kreuz, Herr Emil
Kurz, Frl.
Lohse, Herr
Lunn, Mme. Kirkby
Mancinelli, Sig.
Masiero, Sig.
Melba, Mme. Nellie
Moore, Mr. H. G.
Morgenstein, Mr.
Neilsen, Miss A.
Nepoti, Sig.
Nicholls, Miss Agnes
Parkina, Miss Eliz.
Pitt, Mr. P.
Pla, Sig.
Plaichinger, Frl.
Plançon, M.
Radford, Mr. R.
Raiss, Herr
Reinl, Mme.
Renaud, M.
Revy, Mlle. A.
Richter, Dr. H.
Russ, Mme.
Saleza, M.
Salignac, M.
Schutz, Herr
Scotti, Sig.
Seveilhac, M.
Simon, Herr
Sylva, Mlle.
Ternina, Mme.
Van Dyck, M.
Van Rooy, Herr
Waddington, Mr. S. P.
Wirk, Herr
Zulkes, Herr

1905

Aldridge, Miss
Almanz, M.
Alten, Mlle.
Ambrosiny, M. François
Arthur, Mr.
Behnne, Frl.
Bosetti, Frl.
Bravi, Sig.
Burrian, Herr
Campanini, Sig.
Caruso, Sig. Enrico
Constantino, Sig.
Cotreuil, M.
Dalmorés, Mons. C.
Delsarta, Frl.
Destinn, Mlle. E.
Donalda, Mlle.
Drach, Mr. F.
Dufriche, M. E.
Dufriche, M. G.
Edel, Mme. Fleischer
Egli, Mme.
Farinelli, M.
Gamba, Sig.
Geis, Herr
Gerville, Mme. Reache
Gilibert, M.
Gilibert-Lejeune Mme.
Goritz, Herr
Groebke, Herr
Harrison, Mr.
Hemsing, Herr
Herold, Herr
Hinckley, Mr.
Hupeden, Herr
Journet, M.
Kraus, Herr
Kreuz, Herr Emil
Kurz, Mlle.

Litvinne, Mme.
Ludlam, Miss
Lunn, Mme. Kirkby
Mancinelli, Sig.
Marcoux, Mons.
Maurel, Mons.
Melba, Mme. Nellie
Menzinska, Herr
Metcalf, Miss
Monteccuhi, Sig.
Moore, Mr. H. G.
Nepoti, Sig.
Nicholls, Miss Agnes
Norelli, Mme.
Olitzka, Mlle. R.
Parkina, Mlle. Eliz.
Paulin, Mme.
Pitt, Mr. P.
Pla, Sig.
Rabot, Herr
Raunay, Mme.
Rea, Mr.
Rebonato, Sig.
Reinl, Mme.
Reiss, Herr
Richter, Dr. H.
Rossi, M.
Sammarco, Sig.
Scotti, Sig.
Seveilhac, M.
Simeoli, Mlle.
Simon, Herr
Sobrino, Mme.
Soomer, Herr
Thecla, Mme.
Thornton, Miss
Van Rooy, Herr
Whitehill, Mr. C.
Wildbrunn, Herr
Wirk, Herr
Wittich, Mme.
Waddington, Mr. S. P.
Zador, Herr
Zulkes, Herr

1905

Autumn Season

Acerbi, Sig.
Aranda, Mme.
Bada, Sig.
Battistini, Sig.
Biel, Sig.
Buoninsegna, Mme.
Canussio, Sig.
Cisneros, Mme.
Classenti, Mme.
Costa, Sig.
de Marchi, Sig.
Didurs, Sig.
Giachetti, Mme.
Gilibert-Lejeune Mme
Giorgini, Sig.
Marin, Sig.
Melba, Mme. Nellie
Moore, Mr. H. G.
Mugnone, Sig.
Niola, Sig.
Pitt, Mr. P.
Sammarco, Sig.
Stracciari, Sig.
Strakosch, Mlle.
Tanara, Sig.
Thos, M.
Trentini, Mlle.
Wigley, M.
Wulmann, M.
Zaccaria, Mlle.
Zenatello, M.
Zucchi, Sig.

1906

Alda, Mlle.
Almanz, M.
Altchewsky, M.
Ambrosiny, M. François
Anthes, Herr
Arthur, Mr.
Artus, M.
Battistini, Sig.
Boni, Mlle.
Braun, Herr
Bréval, Mlle.
Burchardt, Frl.
Burger, Herr
Burgstaller, Herr
Burrian, Herr
Campanini, Sig.
Caruso, Sig. Enrico
Charlier, M.
Cisneros, Mme.
Clegg, Miss Edith
Connel, Mr.
Crabbé, M.
Das, Mlle.
Destinn, Mlle. E.
Dognies, M.
Donalda, Mlle.
Drach, M. Paul
Egli, Mme.
Fazzini, Sig.
Gadsky, Frau
Geis, Herr
Giachetti, Mme.
Gilibert, M.
Gilibert-Lejeune, Mme.
Grimm, Frl.
Harrison, Mr.
Hupeden, Herr
Jörn, Herr
Journet, M.
Knüpfer, Herr
Konrad, Herr
Kreuz, Herr Emil
Laffite, M.
Legrand, Mlle.
Lieban, Herr
Ludlam Miss
Lunn, Mme. Kirkby
Marcoux, M.
Melba, Mme. Nellie
Metcalf, Miss
Mildenburg, Frl.
Moore, Mr. H. G.
Nepoti, Sig.
Nicholls, Miss Agnes
Nietan, Herr
Parkina, Mlle. Eliz.
Paulin, Mme.
Pitt, Mr. P.
Pla, Sig.
Raboth, Herr
Reinl, Frau
Reiss, Herr
Renard, Mme.
Richter, Dr. H.
Rossi, Sig.
Sammarco, M.
Scotti, Sig.
Seveilhac, M.
Siewert, Herr
Siva, Mlle.
Ternina, Mme.
Thornton, Miss Edna
Van Rooy, Herr A.
Waddington, Mr. S. P.
White, Miss Gleeson
Whitehill, Mr.
Wilson, Mr.
Wirk, Herr
Wittich, Mme.
Zador, Herr D.
Zucchi, Sig.
Zulkes, Herr

1906

Autumn Season

Adams, Suzanne
Berenzone, Sig.
Canussio, Sig.
Carpi, Sig.
Cisneros, Mme. E. de
de Rosa, Sig.

Fazzini, Sig.
Francheschini, Sig.
Garavaglia, Mme.
Gay, Mme. Maria
Giachetti, Mme.
Giaconia, Mlle.
Giraldoni, Sig.
Krismer, Sig.
Liviabella, Mlle.
Lucacevska, Mlle.
Lunn, Mme. Kirkby
Marin, Sig.
Melba, Nellie
More, Mr. H. G.
Mugnone, Sig.
Nordica, Mme.
Parvis, Sig.
Pitt, Mr. P.
Poggi, Sig.
Sammarco, Sig.
Scalar, Mlle.
Scandiani, Sig.
Scognamiglio, Sig.
Sigismondo, Sig.
Simeoli, Mlle.
Tavecchia, Sig.
Thos, M.
Walter, Sig.
Wayda, Mme.
Zenatello, Sig.
Zucchi, Sig.

1907

Almanz, M.
Ambrosiny, M. François
Arthur, Mr.
Austin, Mr. F.
Bassi, Sig.
Bechstein, Hans
Bonci, Sig.
Campanini, Sig.
Carpi, Sig.
Caruso, Sig. Enrico
Charlier, M.
Cisneros, Mme. E. de
Cornelius, Herr P.
Crabbé, M.
Cunningham, Mr. R.
Demuth, Herr
Destinn, Mlle. E.
Donalda-Seveilhac Mme.
Drach, Herr P.
Edel, Mme, Fleischer
Egli, Mme.
Fiebiger, Frl.
Giachetti, Mme.
Gianoli, Sig.
Gilibert, M.
Griswold, Mr. P.
Gulbranson, Mme.
Garcia, Mr. A.
Geis, Herr
Gilibert-Lejeune, Mme.
Grunebaum, Herr
Harrison, Mr.
Hatchard, Miss. C.
Hempel, Frau
Hupenden, Herr
Jörn, Herr
Journet, M.
Knote, Herr
Knupfer, Herr
Krauss, Herr
Kreuz, Herr Emil
Kurz, Mlle. Zelma
Lonsdale, Miss
Lunn, Mme. Kirkby
Marcoux, M.
Melba, Mme. Nellie
Moore, Mr. H. G.
Navarini, Sig.
Nepoti, Sig.
Nicholls, Miss Agnes
Nietan, Herr
Panizza, Sig.
Parkina, Mlle, Eliz.
Paulin, Mme.
Pitt, Mr. P.
Pla. Sig.
Presburg, Herr
Reinl, Mme.
Richter, Dr. H.
Roabot, Herr
Sammarco, Sig.
Santley, Miss
Scalar, Mlle.
Scandiani, Sig.
Scognamiglio, Sig.
Scotti, Sig.
Severina, Mme.
Stockhausen, Herr
Thornton, Miss Edna
Tolli, Frau
Van Rooy, Herr
Venturini, Sig.
Waddington, Mr. S. P.
Wheatley, Mr.
White, Miss Gleeson
Whitehill, Mr. C.
Wirk, Herr
Zador, Herr
Zepilli, Mlle.
Zucchi, Sig.
Zulkes, Herr

1907

Autumn Season

Archambault, M. (Concert)
Arthur, Mr.
Bada, Sig.
Bassi, Sig.
Berenzone, Sig.
Borghi, Mme.
Bryhn, Miss
Carpi, Sig.
Davis, Miss A.
de Lis, Mlle.
de Lucca, Sig.
Dereyne, Mlle.
Garcia, Mr. Albert
Gay, Mme. Marie
Giachetti, Mme.
Gilibert-Lejeune, Mme.
Giraud, M.
Hyde, Mr. (Concert)
Linsay, Mlle.
Litvinne, Mme.
Luppi, Sig.
Manzi, Sig.
Marin, Sig.
McCormack, Mr. J.
Messina, Sig.
Miranda, Mlle.
Moore, Mr. H. G.
Niola, Sig.
Panizza, Sig.
Paquot, Mme.
Peachey, Mr.
Reale, Sig.
Sammarco, Sig.
Santley, Maud
Scandiani, Sig.
Serafin, Sig.
Tetrazzini, Mme.
Thornton, Miss E.
Thos, Sig.
Vandeghem, M. Felix
Vignas, Sig.
Waddington, Mr. S. P.
Wigley, Sig.
Zoffoli, Mlle.
Zucchi, Sig.

1908

Allen Miss Perceval
Archambault, Mons.
Archibald, Phyllis
Arthur, Mr. F.
Austin, Frederic
Ayres, Denis Byndon

Bechstein, Hans
Bonci, Sig. A.
Bryhn Frl. Borghild
Campanini, Sig.
Cavalieri, Mme.
Cornelius, Peter
Crabbé, Armand
Crawforth, Miss. L.
Dalmayne Christine
Dereyne Mlle. Fely
Destinn, Emmy
Edvina, Mme. Marie L.
Galletti, Sig. G.
Garbin, Sig.
Gay, Maria
Geis, Herr G.
Gilibert, Mons.
Griswold, Mr. Putnam
Gulbrunson, Mme.
Hannah, Mme. Osborne
Harford, Francis
Hatchard, Caroline
Hedmondt, Mr. E. C.
Henke, Herr H.
Hyde, Walter
Jones, Miss Dilys
Jorn, Herr C.
Knote, Herr J.
Knowles, Charles
Knupfer-Egli Mme.
Knupfer, Herr P.
Lejeune, Mme. Gilibert
Lunn, Louise Kirkby
Malfatti, Sig. U.
Mang, Herr U.
Marak, Herr
Marcoux, Mons. V.
McCormack, John
Melba, Mme. Nellie
Miranda, Mlle. Lalla
Meux, Thomas
Navarini, Sig.
Nicholls, Agnes
Nietan, Herr H.
Nivette, Mons. M.
Panizza, Sig.
Radford, Robert
Renard, Mme.
Richter, Dr. Hans
Rider-Kelsey, Mme.
Rüsche-Eudorf, Mme.
Sammarco, Sig.
Santley, Maud
Scandiani, Sig.
Scotti, Sig. A.
Severina, Mme.
Sparkes, Leonora
Taggart, Miss J.
Tetrazzini, Luisa
Thornton, Edna
Van Rooy, Anton
Walker, Edyth
Wickham, Mlle. F.
Whitehill, Clarence
Yelland, Maria
Zador, Sig. D.
Zenatello, Sig. G.
Zucchi, Sig. D.

1909

Affre, Mons.
Alexander, Marie
Anselmi, Sig.
Austin, Frederic
Ayres, Denis Byndon
Bechstein, Hans
Berat, Mme. A. L.
Bourbon, Mons.
Bourgeois, Mons.
Campanini, Sig.
Clegg, Edith
Cornelius, Peter
Crabbé, Armand
Dalmorés, Charles
Davey, Murray
Dawson, Peter
Delys, Mlle.
Deru, Mons.
Desana, Mme.
Destinn, Emmy
Easton, Mme.
Edvina, Mme. Marie L.
Evans, Edith
Feart, Mlle.
Flemming, Mr. C.
Forsell Herr
Frigara, Mons.
Galletti, Sig. G.
Garcia, Mr. A.
Gilibert, Mons.
Gilibert-Lejeune, Mme.
Gleeson-White, Mme.
Grassi, Sig.
Harford, Francis
Hatchard, Caroline
Huberty, Mons.
Hyde, Walter
Jones, Miss Dilys
Knowles, Charles
Kousnietzoff, Mme.
Leliva, Sig.
Lunn, Louise Kirkby
Maclennan, Francis
Marcoux, Mons.
Maxwell, Mr. W.
McCormack, John
Meux, Thomas
Miranda, Mlle. Lalla
Moore, Robert
Moresta, Mlle.
Nissen, Mr. H.
O'Brien, Alice
Panizza, Sig.
Prowse, Alice
Radford, Robert
Richter, Dr. Hans.
Rio, Mme. Anita
Roberts, Gwladys
Roberts, Mr. J.
Royd, Arthur
Salzmann-Stevens, Mme.
Sammarco, Sig.
Scandiani, Sig.
Scotti, Sig.
Schutzendorf, Herr
Souza, Sig. L. de
Symiane, Mlle.
Tetrazzini, Luisa
Thornton, Edna
Trentini, Mlle.
Warnery, Edmond
Whitehill, Clarence
Yelland, Maria
Zenatello, Sig.
Zucchi, Sig.

1910

Amsden, Eliz.
Baklanoff, Mons.
Baxter, Alice
Bechstein, Hans
Bêrat, Mme. A. L.
Binyon, Bertram
Bourbon, Mons. J.
Bourgeois, Jane
Burke, Edmund
Burton, Edna
Campanini, Sig. C.
Carr, Mr. H.
Charlier, Mons. M.
Cheetham, Mr. J.
Clegg, Edith
Cornelius, Peter
Crabbé Armand
Dalmorés, Charles
Davey, Murray
Demellier, Mme. H.
Destinn, Emmy
Devriés, David
Donalda, Pauline
Dorly, Zorah

Drach, Mr. P.
D'Oisly, Maurice
Edvina, Marie L.
Evans, Amy
Evans, Edith
Fenten, Wilhelm
Fönss, John
Franz, Paul
Frigara, Maurice
Gauthier, Eva
Gianoli-Galletti, Fernando
Giniés, Mons. L.
Grünebaum, Herr H.
Hofmann, Anna
Karola, Amelia
Knüpfer-Egli, Maria
Kousnietzoff, Maria
Kurt, Mélanie
Lestelly Mons.
Lheureux, Arthur
Loewenthal, Olga
Lunn, Louise, Kirkby
Malatesta, Pompilio
Marcoux, Vanni
Martin, Riccardo
McCormack, John
Melba, Mme. Nellie
Meux, Thomas
Miranda, Lalla
Moreo, Enrico
Moro, Sig.
Mutch, Alys
Nepoti, Sig. P.
Panizza, Ettore
Pitt, Percy
Richter, Dr. Hans.
Rostowsky, Nich.
Russell, Sydney
Salzmann-Stevens, Minnie.
Sammarco, Sig. G. Mario
Sembach, Joh.
Sergeant, Gaston
Schützendorf, Alfons
Schlembach, Josef
Scotti, Antonio
Souza, Leon de
Streletzki, Sara
Strätz Carl
Symiane, Marthe
Tetrazzini, Luisa
Thornton, Edna
Van Rooy Anton
Wadia, Marie
Waddington, Mons. S. P.
Warnery, Edmond
Zador, Desider
Zerola, Nicola
Zucchi, Dante

1911

Angelo, Tina di
Armanini, Sig.
Bardot, Mme.
Bassi, Amedio
Bechstein, Hans
Beeley, Miss
Bengell, Frl.
Bérat, Mme. A. L.
Binyon, Bertram
Bland, Marie
Booker, Betty
Borzy, Mme.
Bourgeois, Jane
Burke, Edmund
Campanini, Sig. C.
Cornelius, Peter
Clegg, Edith
Crabbé Armand
Dalmorés, Charles
Darmel, Mons.
Destinn, Emmy
D'oisly, Maurice
Edvina, Mme. Marie L.
Fönss, Joh.
Franz, Paul
Ghasne, Mons.
Gilly, Mons. D.
Gmeiner, Frau
Goddard, Mr.
Hensel, Herr
Hine, Miss
Hofbauer, Herr
Huberdeau, Mons. G.
Hummel, Frau. G.
Hunold, Herr
Jackson, Mr. H.
Jones, Miss Dilys
Kallensee, Frau
Knüpfer-Egli, Mme.
Kiess, Herr
Kousnietzoff, Maria
Langaard, Mme. (Borghild-Bryhn)
Langendorff, Frau
Le Fontenay, Mme.
Lheureux, Arthur
Lipkowska, Lydia
Loewenthal, Olga
Lunn, Louise Kirkby
Malatesta, Pompilio
Marcoux, Vanni
Martin, Riccardo
McCormack, John
Melba, Mme. Nellie
Miranda, Mme. Lalla
Mutch, Alys
Örner, Mme. Ingar
Panizza, Ettore
Perard, Frau Petzl
Pitt, Percy
Roggero, Mme.
Roussel, Mons.
Rusche-Endorf, Frau
Saltzmann-Stevens, Mme.
Sammarco, Sig. G. Mario
Sampieri, Sig.
Sargeant, M. G.
Schalk, Herr F.
Sibiriakoff, Mons.
Souza, Mons. L. de
Swarz, Mme.
Tcherepnine, Mons.
Tetrazzini, Luisa
Turner, Mr. A.
Van Rooy, Herr
Warnery, Herr Ed.
Wilna, Mlle. Alice
Wittkowska, Mme.
Wolf, Herr
Zucchi, Herr D.

1912

Agostinelli, Adelina
Arimondi, Sig. Vittorio
Bechstein, Hans
Berat, Mme. A. L.
Binyon, Bertram
Boberg, Mme.
Booker, Betty
Bourgeois, Jane
Campanini, Sig. G.
Ceccarelli, Sig.
Cellini, Giuseppe
Charlier, Mons.
Clegg, Edith
Cornelius, Peter
Crabbé, Armand
Darmel, François
Destinn, Emmy
D'oisly, Maurice
Donalda, Pauline
Drach, Paul
Dufau, Mme.
Edvina, Mme. Marie L.
Evans, Amy
Fönss, Job
Franz, Paul
Gaudenzi, Sig.
Gilly, André,
Gilly, Dinh

Goddard, James H.
Grazioli, Mme.
Hensel, Heinrich
Huberdeau, Gustave
Jones, Miss Dilys
Kacerowska, Mme.
Kappel, Mme.
Kiess, August
Knüpfer-Egli, Maria
Kronen, Franz.
Lazaro, Ippolito
Leveroni, Elvira
Lipkowska, Lydia
Lunn, Louise Kirkby
Marcoux, Vanni
Martinelli, Giovanni
Malatesta, Pompilio
McCormack, John
Mutch, Alys
Nepoti, Sig. P.
Painter, Eleanor
Panizza, Ettore
Papi, Gennard
Pitt, Percy
Roberts, Gwladys
Romano, Virgilio
Rottenberg, D.
Salzmann-Stevens, Minnie
Sameda, Sig. G.
Sammarco, Sig. G. Mario
Sargeant, Gaston
Schiavezzi, Sig.
Souza, Leon de
Steveniers, Mr. J.
Tarquini, Mme. Tarquinia
Tetrazzini, Luisa
Von Glehn, Mlle.
Van Rooy, Anton
Van Staverev, Mme.
Waddington, Mr. S. P.
Webber, Mr. Amherst
Zucchi, Sig. Dante

APPENDIX

THE ORGANISTS, DEPUTY ORGANISTS, AND CHOIR MASTERS AT THE CATHEDRALS, CHIEF COLLEGE CHAPELS, COLLEGIATE FOUNDATIONS, AND CHIEF PUBLIC SCHOOLS

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Birmingham (Cathedral Church of S. Philip).—Org. and Master of the Choristers, Edwin Stephenson.

Bristol.—Org. and C.M., H. W. Hunt, M.A., Mus.B.

Canterbury.—Org. and Master of the Choristers, C. C. Palmer, Mus. Doc., F.R.C.O.

Carlisle.—Org. and C.M., F. W. Wadely, M.A., Mus.B., F.R.C.O. Master of the Boys, Rev. A. E. B. Day, M.A.

Chester.—Org. and C.M., J. C. Bridge, M.A., Mus.D., F.S.A., F.R.C.O., Hon. R.A.M.

Chichester.—Org. and C.M., F. J. W. Crowe. Prec., Rev. J. H. Mee, M.A., Mus.D.

Durham.—Org., Master of the Choristers, and Prec., Rev. Arnold D. Culley, M.A., Mus.B., F.R.C.O., A.R.C.M. Asst.-org., Wm. Ellis, Mus.B., F.R.C.O.

Ely.—Org. and C.M., A. W. Wilson, Mus.D.

Exeter.—Org. and C.M., D. J. Wood, Mus.D., F.R.C.O. Sub-org., F. J. Pinn. Asst.-org., F Bradford.

Gloucester.—Org. and Master of the Choristers, A. Herbert Brewer, Mus.D., F.R.C.O., Hon. R.A.M.

Hereford.—Org. and C.M., G. R. Sinclair, Mus.D., F.R.C.O., Hon. R.A.M., L.R.A.M.

Lichfield.—Org., J. B. Lott, Mus.B., F.R.C.O. Sub-chanter, Rev. Montague Hardey, M.A. Oxon.

Lincoln.—Org. and C.M., G. J. Bennett, Mus.D., F.R.A.M., F.R.C.O. Deputy-org., H. S. Trevitt, F.R.C.O.

Liverpool.—Org. and C.M., F. H. Burstall, F.R.C.O., L.T.C.L. Asst.-org., Geo. Harvey.

Llandaff.—Org., G. G. Beale, Mus.B., F.R.C.O.

London, St. Paul's.—Org. and C.M., Sir George C. Martin, M.V.O., Mus.D., F.R.C.O., Hon. R.A.M. Asst.-org., C. Macpherson, A.R.A.M.

London, St. Saviour's (Southwark).—Org. and C.M., E. T. Cook, Mus.B., F.R.C.O. Asst.-org. S. Chuckerbutty, Mus.B.

Manchester.—Org. and C.M., S. H. Nicholson, M.A., Mus.B. Sub.-org., B. H. P. Coleman.

Newcastle.—Org., J. E. Jeffries, F.R.C.O.

Norwich.—Org., F. Bates, Mus.D.

Oxford (Christ Church).—Org., H. J. Ley, Mus.B. Oxon, A.R.C.M.

Peterborough.—Org. and C.M., Haydn Keeton, Mus.D., F.R.C.O.

Ripon.—Org. and C.M., C. H. Moody. Pupil, W. E. Cove, F.R.C.O., L.R.C.M.

Rochester.—Org. and C.M., B. Luard-Selby.

Salisbury.—Org. and C.M., C. F. South.

Sodor and Man (St. Nicholas Chapel, Bishopscourt).—Org., Miss M. M. Wynter. C.M., Mr. J. C. Cain.

Southwell.—Org. and Rector Chori., R. W. Liddle, F.G.O. Dep.-org., W. T. Wright, A.R.C.O. Asst.-org., O. Steele.

St. Albans.—Org., and C.M., W. L. Luttman, M.A., Mus.B., A.R.C.M., F.R.C.O.

St. Asaph.—Org. and C.M., W. E. Belcher, M.A., F.R.C.O., A.R.C.M.

ENGLAND AND WALES—(*contd.*)

St. Davids.—Org. and C.M., H.C. Morris, B.A., F.R.C.O., A.R.C.M., L.R.A.M. Asst.-org., W. P. Appleton.

Truro.—Org. and C.M., M. J. Monk, Mus.D., F.R.C.O.

Wakefield.—Org. and C.M., J. N. Hardy, Mus.B., F.R.C.O.

Wells.—Org. and C.M., Rev. T. H. Davis, Mus.D., B.A., F.R.C.O.

Winchester.—Org. and Master of the Choristers, W. Prendergast, Mus.D.

Worcester.—Org. and Master of the Choristers, Ivor Atkins, Mus.B., F.R.C.O.

York.—Org. and C.M. (Vacant)

ROYAL FOUNDATIONS

Westminster Abbey.—Org. and C.M., Sir Frederick Bridge, C.V.O., M.A., Mus.D., F.R.C.O., Gresham Professor, King Edward Professor, Univ. of London. Asst.-org., W. G. Alcock, M.V.O., Mus.D.

Chapel Royal, St. James's Palace.—Org., C.M. and Composer, W. G. Alcock, M.V.O., Mus.D., F.R.C.O., A.R.C.M.

St. George's Chapel Royal, Windsor.—Org. and C.M., Sir Walter Parratt, M.V.O., Mus.D.

Chapel Royal, Savoy.—Org. and Director of the Choir, T. Popplewell Royle, M.A., Mus.B.

Chapel Royal, Hampton Court Palace.—Org. and C.M., Basil H. Philpott.

LONDON

The Temple Church.—Org. and C.M., H. Walford Davies, Mus.D.

Lincoln's Inn Chapel.—Org. and C.M., Reginald Steggall.

Gray's Inn Chapel.—Org. and C.M., J. Charles Long, Mus.B., F.R.C.O.

King's College.—Org. and C.M., Professor J. E. Vernham.

St. John's College Chapel, Battersea.—Org. and C.M., E. Mills, Mus.B.

St. Mark's Training College, Chelsea.—Org. and C.M. (Vacant)

Foundling Hospital Chapel.—Org. and Director of Music, H. Davan Wetton, Mus.D., F.R.C.O.

COLLEGIATE CHAPELS

Exeter College, Oxford.—Org. and C.M., H. S. Price.

Magdalen College, Oxford.—Org. and C.M., J. Varley Roberts, Mus.D., F.R.C.O.

New College, Oxford.—Org., H. P. Allen, M.A., Mus.D.

Queen's College, Oxford.—Org., T. W. Dodds, Mus.D.

St. John's College, Oxford.—Org. and C.M., F. Iliffe, M.A., Mus.D., F.R.C.O.

Wadham College, Oxford.—Org., K. J. Miller.

Worcester College, Oxford.—Org., and C.M., R. S. Thatcher.

Jesus College, Cambridge.—Org. and C.M., F. Bowmann, M.A.

King's College, Cambridge.—Org., and C.M., A. H. Mann, Mus.D., F.R.C.O., L.T.C.L., Hon. R.A.M.

Pembroke College, Cambridge.—Org. and C.M., F. W. Morley, M.A., Mus.B.

St. John's College, Cambridge.—Org. and C.M., Cyril B. Rootham, M.A., Mus.B.

Trinity College, Cambridge.—Org., Alan Gray, Mus.D., LL.M.

Trinity College, Dublin.—Org., C. G. Marchant, Mus.B.

University College, Durham.—Org., R. H. Findlay Fryar.

Bishop Hatfield Hall, Durham.—Org., A. Hooper.

St. David's College Chapel, Lampeter.—Org., Rev. F. T. Oswell, L.D., A.R.C.O.

St. Andrew's United College, N.B.—Org. and C.M.

COLLEGIATE CHURCHES

Bath Abbey.—Org. and C.M., A. E. New, Mus.B., L.R.A.M.

Beverley Minister.—Org. and C.M., J. Camidge.

Bourne Abbey.—Org. and C.M., W. R. Leary.

The Priory Church, Christchurch (Hants).—Org. and C.M., E. L. Precey. Asst.-orgs., E. Tuck and F. Croucher.

Derby, All Saints' Collegiate Church.—Org. and C.M., T. H. Bennett, F.R.C.O., L.R.A.M.

Malvern Priory.—Org. and C.M., L. A. Hamand, Mus.D., F.R.C.O.

Milton Abbey (Dorset). Org., Charles Best. C.M. and Vicar, Rev. H. Pentin, M.A.

Newark-on-Trent, St. Mary M. Church.—Org. and C.M., W. T. Wright, A.R.C.O.

Pershore Abbey (Worc.).—Org. and C.M., F. A. C. Mason.

Romsey Abbey (Hants).—Org. and C.M., J. C. Richards.

Selby Abbey.—Org., F. W. Sykes, Mus.B., F.R.C.O. C.M., H. Eggleshaw.

Sherborne Abbey.—Org. and C.M., A. R. Mote, Mus.B.

Tenbury, St. Michael's College.—Org., E. Broadhurst, A.R.C.O., L.R.A.M.

Tewkesbury Abbey.—Org. and C.M., Percy Baker, F.R.C.O., and L. Mus. T.C.L.

Thorney Abbey (Peterboro').—Org. and C.M., Miss Dora Thacker.

Wimborne Minster.—Org. and C.M. (Vacant)

Wolverhampton, St. Peter's Church.—Org. and C.M., I. Roper.

CHAPELS OF THE PUBLIC SCHOOLS

[1] There are Orchestras at these Schools

Abbots Bromley, St. Anne's School Chapel.—Org., Miss Chadwick, A.R.C.M. C.M., Miss E. Chapman.

Aldenham School Chapel (Herts).—Org. and C.M., A. Duchesne, M.A.

Ardingly College Chapel (Haywards Heath).—Org. and C.M., H. J. H. Connet, A.R.C.O.

[1] **Berkhamsted School Chapel.**—Org. and Director of the Music, J. T. Bavin.

Blackheath, Christ's College Chapel.—Org., Miss S. Kaysing.

Bloxham All Saints' School Chapel (Banbury).—Org. and C.M., F. W. Attwood, A.R.C.O.

Brackley, Magdalen School Chapel.—Org. and C.M., M. Wretts Smith.

Bradfield College Chapel (Berks),—Org. and C.M., E. Bayliss, M.A., F.R.C.O.

Brecon, Christ's College Chapel.—Org. and C.M., C. J. E. Large.

Brentwood School Chapel.—Org. and C.M., C. B. Macdonald, M.A.

Brighton College Chapel.—Org. and C.M., P. C. Taylor, A.R.C.O.

Bristol Grammar School.—Org. and C.M., C. W. Stear.

Cambridge, The Leys School Chapel.—Org. and C.M., A. H. Mann, Mus.D.

Charterhouse School Chapel.—Org. and C.M., E. D. Rendall, M.A., Mus.B.

Cheltenham College Chapel.—Org. and C.M., F. G. Dyer, M.A., Mus.B., F.R.C.O.

Chigwell School Chapel.—Org. and C.M., H. Riding, F.R.C.O.

Clifton College Chapel.—Org. and Director of the Music, A. H. Peppin, B.A.

Cranleigh School Chapel (Surrey).—Org. and C.M., R. Harris, Mus.B., F.R.C.O.

Cuddesdon Theological College.—Org. Cyril Elliott Winn, B.A.

Denstone College Chapel (Staffs).—Org. and Director of Music, A. Rawlinson Wood, Mus.B., F.R.C.O., L.T.C.L.

Derby School Chapel.—Org., W. A. Edwards, C.M., A. F. Smith, Mus.B., F.R.C.O.

[1] **Dover College Chapel.**—Org. and C.M., J. Edis Tidnam, Mus.B., F.R.C.O.

Dulwich College Chapel.—Org. and C.M., William H. Stocks, L.R.A.M.

Eastbourne College Chapel.—Org. and C.M., F. Gillett.

CHAPELS OF THE PUBLIC SCHOOLS—(*contd.*)

[1] **Edinburgh, Fettes College.**—Org. and C.M. (Vacant)

Eltham College (Kent).—Org. and C.M. (Vacant)

Epsom College Chapel.—Org. and Director of Music, T. J. Watts, M.A., Mus.B., F.R C.O.

Eton College.—Prec. and Musical Instructor, C. Harford Lloyd, M.A., Mus.D., F.R.C.O.

Felsted School Chapel (Essex).—Org. and C.M., F. B. Rogers, M.A.

Framlingham College Chapel (Suffolk).—Org. and C.M., R. S. Barnicott, Mus.B.

Giggleswick School Chapel.—Org. and C.M., Alban Claughton, A.R.C.O.

Glenalmond, Perth, Trinity College Chapel.—Director of the Music, H. D. Keigwin, M.A., Mus.B.

Haileybury College Chapel.—Org. and C.M., G. H. S. Lewis, B.A.

[1] **Harpenden, St. George's School Chapel.**—Org. and C.M., A. E. Gregory, Mus.B.

Harrow School Chapel.—Org. and C.M., Percy C. Buck, M.A., Mus.D.

Highgate School Chapel.—Org. and C.M., F. Cunningham Woods, M.A., Mus.B., F.R.C.O.

Holt (Gresham) School (Norfolk).—Org. and C.M. (Vacant)

[1] **Hurstpierpoint, St. John's College Chapel.**—Org. and C.M., A. C. Axe, A.R.C.O.

Ipswich, Queen Elizabeth's School Chapel.—Org. and C.M., M. W. Hockey.

[1] **Isle of Man, King William's College Chapel.**—Org., Miss E. McKnight, F.R.C.O.

Lancing College Chapel.—Org. and C.M., Rev. W. H. Ferguson.

Leatherhead, St. John's School Chapel.—Org. and C.M., W. H. Lonsdale, A.R.C.M.

Leeds Grammar School Chapel.—Org. and C.M., H. A. Fricker, Mus.B.

[1] **Loretto School Chapel** (Musselburgh, N.B.).—Org. and C.M., C. B. Allen, B.A.

Malvern College Chapel.—Org. and C.M., R. E. Lyon, M.A.

[1] **Marlborough College Chapel** (Wilts).—Org. and C.M., Geo. Dyson, Mus.B.

Mill Hill School Chapel.—Org. and C.M., L. A. Cane, Mus.B., F.R.C.O.

Monmouth Grammar School Chapel.—Org. and C.M., C. H. Payne.

Newcastle High School Chapel (Staffs).—Org. and C.M., John Hope.

Oundle School Chapel.—Org. and C.M., C. M. Spurling, A.R.C.M.

Oxford, St. Edward's School Chapel.—Org. and C.M., G. G. Stocks, Mus.B.

Radley College Chapel.—Org. and Precentor, Rev. G. Wharton, M.A.

Rathfarnham, St. Columba's College Chapel.—Org. and C.M., F. W. Attwood, A.R.C.O.

Reading School Chapel.—Org. and C.M., O. Daughtry, M.A., Mus.B. Camb., F.R.C.O.

[1] **Repton School Chapel.**—Org. and C.M., Thomas Price. Asst.-org., C. E. S. Littlejohn, Mus.B., F.R.C.O.

Rossall School Chapel (Fleetwood).—Org. and C.M., P. R. Tomlinson, M.A., Mus.B.

[1] **Rugby School Chapel.**—Org. and C.M., Basil Johnson, B.A.

Sedbergh School Chapel (Yorks).—Org. and C.M., Mr. A. W. Ogilvy, F.R.C.O.

[1] **Sherborne School.**—Director of the Music, C. H. Hodgson, M.A. Org., A. F. Tester, F.R.C.O., L.R.A.M.

Shrewsbury School Chapel.—Org. and C.M., W. H. Moore, M.A.

Taunton, King's College Chapel,—Org., R. Chambers.

Tiverton, Blundell's School Chapel (Devon).—Org. and C.M., F. Herring, M.A.

Tonbridge School Chapel.—Director of the Music, H. C. Stewart, B.A.

Trent College Chapel (Derbyshire).—Org. and Director of Music, R. M. Cadman, M.A., Mus.B.

Uppingham School Chapel.—Org. and C.M., R. Sterndale Bennett, M.A., A.R.C.M., A.R.C.O.

Warwick, School Chapel.—Org. and C.M., J. Haworth.

Wellington College Chapel (Berks).—Org. and C.M., A. S. Tomlinson, M.A., Mus.B., F R.C.O.

West Horsham, Christ's Hospital School Chapel.—Org. and C.M., R. Wilkinson, Mus.B., F.R.C.O.

CHAPELS OF THE PUBLIC SCHOOLS—(*contd.*)

Weymouth College Chapel.—Org. and C.M., G. Thorne.

Winchester College Chapel.—Org. and Master of Music, E. T. Sweeting, Mus.D., F.R.C.O.

Windsor, St. Marks School Chapel.—Org. and C.M., W. M. Appleby.

York, St. Peter's School Chapel.—Org. and Music Master, S. F. Tendall, B.A.

Royal Military Academy Chapel (Woolwich).—Org., A. Macfarlane; C.M., B. J. Hancock, Mus.B., F.R.C.O.

Royal Military Garrison Chapel (Woolwich).—Org. and C.M., G. Carter.

Royal Military School of Music Chapel (Kneller Hall, Hounslow).—Director of Music, Major A. J. Stretton, M.V.O.

CATHEDRALS AND PRO-CATHEDRALS

IRELAND

Achonry.—Org. and C.M., Miss J. Heather.

Armagh.—Org. and C.M., T. Osborne Marks, Mus.D.

Belfast, St. Anne's.—Org. and Director of Choir, C. J. Brennan, Mus.B., F.R.C.O.

Cashel.—Org. and C.M., Wilson Firth.

Clogher.—Org. and C.M., Miss Haire Forster.

Clonfert.—Org. and C.M., Miss Kenny.

Cloyne.—Org. and C.M., P. Apollos Kimber.

Connor (Lisburn).—Org. and C.M., J. H. McBratney, A.R.C.O.

Cork.—Org. and Master of the Boys, W. G. Eveleigh, Mus.D., F.R.C.O., A.R.C.M. Asst.-org., T. Goodall.

Derry.—Org. and C.M., D. C. Jones, F.R.C.O.

Down.—Org. and C.M., A. J. Humphrey Coulter.

Dromore.—Org. and C.M., Miss Alice Hamilton.

Dublin, Christ Church Cathedral.—Org. and Master of Choristers, J. F. Fitzgerald, B.A.

Dublin, St. Patrick's Cathedral.—Org. and C.M., C. G. Marchant, Mus.B.

Dublin, Chapel Royal.—Org. and C.M., G. H. P. Hewson, B.A., Mus.B.

Elphin.—Org., Miss Irwin.

Ferns.—Org. and C.M., F. Chapman.

Kilkenny.—Org., H. W. McClelland, Mus.D.

Killaloe.—Org. and C.M., Miss A. E. Kidd.

Kilmore.—Org. and C.M., Miss W. M. Gibson.

Leighlin.—Org., Mrs. Brandon.

Limerick.—Org. and C.M., F. Muspratt.

Lismore.—Org. and C.M., Barry M. Gillroly.

Raphoe.—Org. and C.M., Miss Sheldon.

Tuam.—Org., Miss Annie E. Tomb.

Waterford.—Org. and C.M., R. Ashworth.

SCOTLAND

Aberdeen, St. Andrew's.—Org. and C.M., T. Cooke.

Brechin, St. Paul's (Dundee).—Org. and C.M., C. M. Cowe.

Cumbrae, Millport, Bute (Cathedral of the Isles and Argyll).—Org. and C.M., J. Gordon.

Edinburgh, St. Mary's.—Org. and C.M., T. H. Collinson, Mus.B., F.R.C.O. Sub.-org., H. A. Carruther.

Glasgow, St. Mary's.—Org. and C.M., G. T. Pattman, F.R.C.O.

Inverness, St. Andrew's.—Org. and C.M., T. Taylor.

Perth, St. Ninian's.—Org. and C.M., Steph Richardson.

APPENDIX

A LIST OF THE CHIEF MUSICAL INSTITUTIONS, SCHOOLS AND SOCIETIES OF THE UNITED KINGDOM

[1] *The compilers are indebted to the Union of Graduates, and Messrs. Rudall, Carte & Co. (proprietors of the "Musical Directory"), for much of the information contained in the following list*

Abbey Glee Club.—Founded 1841. To cultivate glee-singing and the composition of glees and part songs. Meetings are held at the Caxton Hall, Westminster, on the second Tuesday in the month, August and September excepted. *President:* Lord Alverstone (Lord Chief Justice of England). *Conductors:* the performing members in rotation. *Secretary* and *Librarian:* Mr. Henry King, 34 Voltaire Road, Clapham, S.W.

Alexandra Palace Choral and Orchestral Society.—*President:* Henry Burt, Esq., J.P., M.C.C. *Conductor:* Allen Gill, Esq. *Hon. Treasurer:* Mr. C. H. E. West. *Hon. Secretary:* Mr. C. J. Dunn, 33 Thornby Road, Clapton, N.E. The Society gives nine concerts annually at the Alexandra Palace, before audiences numbering from five to seven thousand. Present membership, 974. Choir rehearsals every Tuesday. Orchestral rehearsals every Wednesday. Admission by test. For full particulars, apply to the Hon. Secretary.

Associated Board of the Royal Academy of Music and the Royal College of Music.—Instituted 1889. For local examinations in music. *Office*, 15 Bedford Square, W.C. *Patron*, His Majesty the King. *Chairman*, Sir Wm. E. Bigge. *Deputy Chairman*, Hon. G. W. Spencer Lyttelton, C.B. *Secretary*, Mr. James Muir.

Bach Choir.—Founded 1876. For the practice and performance of choral works of excellence of various schools. *Patron:* His Majesty the King. *President:* The Right Hon. A. J. Balfour, M.P. *Musical Director:* H. P. Allen, M.A., Mus.D. *Secretary:* F. J. Belton, 25 Wontner Road, Upper Tooting Park, London, W.

Birmingham and Midland Institute School of Music, Paradise Street and Ratcliffe Place, Birmingham.—Founded 1887. *President:* The Archbishop of York, D.D. *Principal:* Professor Granville Bantock, M.A. *Visitor:* Sir Edward Elgar, Mus.Doc., LL.D. The session, which extends over a period of nine months, is divided into three terms. Classes held in all branches of music, the fees ranging from 2s, 6d. to £10 for the session. Students' rehearsals are held fortnightly during each term. Public concerts given each term, and opera performances from time to time, in the theatre of the Institute. Examinations are conducted at the close of the session by an Examining Board. A limited number of Free Studentships are awarded to students of the school. Further particulars on application to the Secretary.

Blackheath Conservatoire of Music, Blackheath, S.E.—Founded May, 1881. *Principal:* Mr. George Mackern, F.R.A.M. *Secretary:* Miss Mary Botting. *Professors:* over fifty in number. Pupils over 400. The year is divided into three terms of twelve weeks each. Scholarships and prizes offered annually for competition among the students,

[1] A complete Summary of the Regulations and requirements for Musical Degrees of the Universities of London, Manchester, Wales and Birmingham (not referred to in this list) will be found in the Roll and Kalendar of the Union of Graduates for 1913 (price 2s. 6d.).

also Entrance Scholarships. Twelve concerts are given in the season, three professional and nine students'. Full particulars on application. *Telephone:* 234 Lea Green.

Brighton School of Music, Athenæum Hall, 148 North Street, Brighton.—Founded 1883; to provide individual instruction in all branches of music by the foremost teachers. A large number of Scholarships are thrown open to competition, as well as Minor Exhibitions and Medals. *Directorate:* Dr. Alfred King, F.R.C.O.; Mr. Robert Taylor; and Mr. Sydney Harper. Further information can be obtained from the Secretary.

British Musicians' Pension Society.—*Patrons:* Right Hon. Earl of Dysart, Baron F. d'Erlanger, Edward German, Hamish MacCunn, Percy Pitt, Landon Ronald, J. Ansell, T. R. Busby, W. H. Eayres, Ernest Ford, Neville Flux, E. Goossens, J. E. Hambleton, Sidney Jones, Edward Jones, Arthur Payne, Ellis Roberts, Harold Vicars, Sir Henry J. Wood, Howard Talbot, Mrs. Helen Goldberger. Open to all professional musicians of either sex, its object being to give pensions in old age to its members and assistance in case of distress. The annual subscription is 15s. *Hon. Sec.:* Mr. L. W. Pinches. *Hon. Treasurer:* Mr. C. J. Hoggett. *Registered Offices:* 21 Albert Embankment, S.E. (close to Vauxhall Station).

Cambridge University.—(*See* UNIVERSITY OF CAMBRIDGE.)

Cambridge University Musical Club.—(*See* UNIVERSITY OF CAMBRIDGE MUSICAL CLUB.)

Cambridge University Musical Society.—(*See* UNIVERSITY OF CAMBRIDGE MUSICAL SOCIETY.)

Central London Throat and Ear Hospital, Gray's Inn Road.—*Patron:* H.R.H. The Duke of Connaught, K.G., *President:* H.R.H. The Princess Louise. *Cons. Physicians:* Arthur Orwin, Purves Stewart. *Cons. Surgeon* Sir W. Watson Cheyne, Bart., F.R.S. *Cons. Ophthalmic Surgeon:* A. Stanford Morton. *Surgeons:* Messrs. Dundas Grant, Percy Jakins, Chichele Nourse, P. Abercrombie, W. Stuart-Low, and Andrew Wylie. *Asst. Surgeons:* J. Atkinson, Dan McKenzie, J. Gay French. *Pathologist:* Wyatt Wingrave. In this Institution genuine cases of poverty attended gratis; others are allowed to contribute to funds. The foundation stone of the new building was laid 16 Sept., 1875, by Mdme. Adelina Patti, as the representative of a profession which, more than all others, has been indebted to the great advancement in late years of the practice of this branch of surgery. *Secretary:* Richard Kershaw.

Choir Benevolent Fund.—Established 1851. To secure a provision for aged or invalided members, their widows and children. (Members must be lay clerks or organists of cathedral or collegiate choirs, or of the Chapel Royal, St. James's.) *Trustees:* The Deans of St. Paul's, Wells, and Windsor. *Secretary:* Mr. W. A. Frost, vicar-choral of St. Paul's Cathedral, 16 Amwell Street, Myddelton Square, E.C.

Church Music Society.—Founded 1906, to encourage the selection and performance of the music which is most suitable for Divine worship, and for choirs of varying powers. *Hon. Secretaries:* Miss Eleanor Gregory, 33 Bedford Square, W.C., and The Lady Mary Trefusis, Porthgwidden, Devoran, Cornwall.

Church Orchestral Society.—Established 1894. Instituted to supply an orchestra to churches for festival or special services. *President:* 1911-1912 G. F. Huntley, Mus.Doc. *Hon. Conductor:* Hugh Blair, M.A., Mus.Doc. *Secretary:* Hon. Richard Strutt, Rayleigh House, Chelsea, S.W.

City Glee Club.—Founded 1853. For the performance of glees, part-songs, etc., by professional musicians. The club meets at the London Tavern, Fenchurch Street, E.C., every first and third Tuesday during the winter months. *Hon. Secretary:* Mr. Howard Smith, 48 Fenchurch Street, E.C.

City of Leeds School of Music.—Established in 1898 as a department of the Leeds Institute of Science, Art and Literature, and now under the management of a Sub-committee of the Higher Education Committee. of the City Council. *Registrar :* Percy A. Scholes, Mus.B. Oxon, A.R.C.M. *Advisory Musical Board :* George Ward, E. C. Bairstow, Mus.D. Dunelm., F.R.C.O., J. W. Fitton, Mus.B. Dunelm., F.R.C.O., H. A. Fricker, Mus.B. Dunelm., F.R.C.O. (City organist), and T. J. Hoggett, Mus.B. Dunelm., L.R.A.M. (Lecturer on Music, University of Leeds). *Registrar's Office :* Leeds Institute, Cookridge Street, Leeds. *Telephone :* 3594.

College of Violinists, Ltd., London.—Founded 1890. Incorporated 1891. *Chairman :* Louis Nicole. *Board of Examiners :* Rohan Clensy, Ernest de Munck, Leonard Fowles, Mus.D. Oxon, J. Jacques Haakman, John Lawson, H. Lyell-Tayler, George Palmer, Guido Papini, Gordon Tanner. Examinations are held twice annually, June and December, in London and in all the principal provincial towns. Full information can be obtained from the Secretary, 26 Charing Cross Road, W.C.

Cork Municipal School of Music.—Established 1878, under the "Public Libraries Acts" (Ireland 1855 and 1877). To provide systematic courses of instruction in music for all classes. 13 Union Quay, Cork. *Secretary :* Mr. F. B. Giltinan. *Assistant Secretary* and *Resident Lady Superintendent :* Miss Barker.

Cremona Society.—Founded 1886. For the study of the violin and other stringed instruments. The transactions are published annually. *President :* Mr. Horace W. Petherick. *Hon. Secretary :* Mr. A. H. Elliott, 4 Woodhouse Road, North Finchley, N.

Croydon Conservatoire of Music.—Founded by Mr. George F. Geaussent in George Street, Croydon, in 1883. In 1888 it was removed to the present building in Wellesley Road, and in 1891 it passed into the hands of Mr. F. W. W. Bampfylde and Mr. Howard B. Humphery. Mr. Bampfylde, who was an Associate and a Professor of the Pianoforte at the R.A.M., died in 1895, and the school has since been under the sole direction of Mr. Howard B. Humphery—formerly much associated with musical education in Hampstead. For many years the late Mr. Walter Macfarren, F.R.A.M., was President of the Conservatoire. Instruction is provided for both professional and amateur students, and the examinations of the R.A.M. and of the R.C.M. are largely used. Among former members of the teaching staff (still a highly efficient body) may be mentioned the late Messrs. J. T. Carrodus, J. Baptiste Calkin, Henry Gadsby, William Y. Hurlstone, and S. Coleridge Taylor. The Croydon Conservatoire is among the best of those local musical schools whose establishment, by bringing first-class London musicians outside the great centre, has done much to remove the stigma formerly attached to local teaching.

Crystal Palace Company's School of Arts, Music and Literature.—Fifty-second session, 1912-1913. *Lady Principal :* Miss E. M. Prosser. *Registrar :* Miss L. R. Grey. A Free Scholarship, value £40, and medals and certificates are awarded. For prospectus, apply to the Lady Principal.

Crystal Palace Choir.—*President :* The Right Hon. The Earl of Plymouth, P.C., C.B. Is one of the longest established organisations in London, formed, as it was some forty years ago, by the late Sir August Manns, who conducted its rehearsals and concerts until his resignation. Mr. Walter W. Hedgcock took on this work when he succeeded to the post of Musical Director to the Crystal Palace Company, and it has been under his charge for the last ten years. It joins forces with the Crystal Palace Orchestral Society at their concerts, it sings at the Saturday Classical Concerts, and at the Good Friday and other popular concerts. Its *répertoire* is a very large one. The Choir numbers

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some 200 members, and all candidates have to pass a special musical examination and voice test before the conductor. By the special permission of the Crystal Palace management, the choir has lately made two appearances at Queen's Hall: Rehearsal nights, Wednesdays at 7.30 p.m. *Hon. Secretary:* Mr. A. G. White, 29 Elmbourne Road, Tooting Bec Common, S.W.

Crystal Palace Orchestral Society.—*President:* The Right. Hon. The Earl of Plymouth, P.C., C.B. The Society was inaugurated in 1900 with the sanction of the directors of the Crystal Palace Company. The late Sir August Manns (Mus.Doc.) was its first conductor. He held the post for one year, and was then succeeded by Mr. Walter W. Hedgcock, the present musical director and organist of the Crystal Palace Company, who has conducted the Society ever since. Mr. H. Saxe-Wyndham was the first Hon. Secretary. Rehearsal nights: Mondays at 8 p.m. *Hon. Secretary:* Mr. Percy W. Weekes, 1 Jessica Road, Wandsworth Common, S.W. *Hon. Treasurer:* Mr. E. E. Rudge.

Dublin University.—(*See* TRINITY COLLEGE, UNIVERSITY OF DUBLIN.)

Dublin University Choral Society.—(*See* UNIVERSITY OF DUBLIN CHORAL SOCIETY.)

Dulwich Philharmonic.—Founded in 1895 by Mr. Jas. W. Lewis, then organist of Emmanuel Congregational Church, Dulwich. For the first season it was an Orchestral Society only, but the following season a choir was added, formed with the Emmanuel Church Choir as a nucleus. Concerts were at first given at the Dulwich baths, but the active membership, which then consisted of about 100 members, grew so rapidly that it was found necessary to find a larger hall. In the fourth season the concerts were given in the Concert Room at the Crystal Palace. In 1900 Mr. Arthur Fagge became conductor on the resignation of Mr. Lewis, and under his bâton the progress of the Society has been rapid. The membership now numbers 350, choir and orchestra. The orchestra is amateur in all except the heavy brass. Among the works done by the Society are Handel's "Messiah," "Acis and Galatea," "Judas Maccabeus," Mendelssohn's "Walpurgis Night," "Elijah," "Athalie," "Hymn of Praise," Costa's "Eli," Elgar's "Gerontius," "King Olaf," "Caractacus," Gounod's "Faust," "Redemption," Rossini's "Stabat Mater," Sullivan's "Golden Legend," "Martyr of Antioch," Massenet's "Eve," Bizet's "Carmen," Mascagni's "Cavalleria," Wagner's "Tannhauser," Coleridge Taylor's "Hiawatha," Bennett's "May Queen," Clay's "Lalla Rookh," Thomas' "Swan and Skylark," Berlioz' "Faust," Cowen's "Sleeping Beauty," Holbrooke's "Byron," etc. *Hon. Secretary:* Mr. John S. Wade, 78 Strathbrooke Road, Streatham, S.W. *Conductor:* Mr. Julius Harrison.

Durham University.—(*See* UNIVERSITY OF DURHAM.)

Edinburgh University.—(*See* UNIVERSITY OF EDINBURGH.)

Elizabethan Madrigal Society.—The name given to a Society originally founded in 1886 as the "Magpie Minstrels," and afterwards known as the "Magpie Madrigal Society." In the summer of 1885, Mr. Alfred Gatty, now Sir Alfred Scott-Gatty, Garter King-at-Arms, collected a few of his friends principally to sing the choruses of his Plantation songs, and other part songs, at the concerts which were then being given for charitable purposes by Helen, Countess of Radnor, then Viscountess Folkestone. The idea proved so popular that the Society was regularly founded as such in 1886, under the conductorship of Mr. Lionel Benson. The numbers were originally limited to eighty, but during the next ten years rose to nearly 200, among whom may be mentioned H.R.H. the Princess Louise, who joined the Society in 1889. Since that year the choir have given one Charity Concert and one Invitation Concert annually, with the result that over £3,500 has been made and handed over to different charitable

institutions. As regards the music, most of the best-known Madrigals have been performed during the Society's existence, and Mr. Benson has edited a great many by ancient composers that would have been otherwise neglected, while special compositions have been written for the choir by Sir Hubert Parry (President since 1906), Sir Charles Stanford, Dr. Lloyd, Mr. Henschel, Mr. Blumenthal and Miss Maude Valerie White. In 1910 the Magpies ceased to exist and the Elizabethans came into existence. Mr. Benson retired, and his place was filled for the season by Dr. Henschel, who then resigned and Mr. Benson once more resumed the post of Hon. Conductor. *President :* Sir C. Hubert Parry, Bart. *Hon. Secretary :* L. C. Stewart, Esq., Albany, Piccadilly, W.

English Ladies' Orchestral Society.—Founded 1893. Meets in London. *Patroness :* H.R.H. Princess Christian of Schleswig-Holstein. *Conductor :* Mr. J. S. Liddle, Mus.B. *Hon. Secretary :* Miss Marian Arkwright, Mus.B., Crowshott, Highclere, Newbury.

"Feis Ceoil" (Irish Musical Festival).—Established in 1897. For the cultivation of Irish music and music generally in Ireland. *Hon. Secretaries :* Miss Alice Griffith and Miss Margaret O'Brien. *Registrar :* Mr. C. W. Wilson, 37 Molesworth Street, Dublin.

Folk-Song Society.—Founded 1898. To collect folk-songs, ballads and tunes. The society publishes in its *Journal* traditional songs, holds meetings at which this music is performed, and gives lectures with discussions. *President :* Lord Tennyson, G.C.M.G. *Chairman :* Sir Ernest Clarke, M.A. *Hon. Secretary :* Mrs. Walter Ford, 19 Berners Street, W.

Gresham Lectures on Music, Gresham College, Basinghall Street, E.C. —Founded 1581, by the will of Sir Thomas Gresham, out of the revenue of the Royal Exchange. The lectures are given in the Gresham College and elsewhere. The subjects are : Divinity, Astronomy, Geometry, Music, Law, Rhetoric, and Physic. The lectures are delivered on certain days during term-time, and the public are admitted free. Each Professor delivers twelve lectures in the year. The hour is 6 p.m. The present Professor of Music is Sir Frederick Bridge, C.V.O., M.A., Mus.D. Oxon. The Music Lectures are given, the first one of each course in Gresham College, and others in the large hall of the City of London School, Thames Embankmant.

Guildhall School of Music.—In 1879 an Orchestral and Choral Society, chiefly amateur, gave occasional concerts in the Guildhall. In September, 1880, the "G.S.M." commenced operations in an empty wool warehouse in Aldermanbury, with Mr. Weist Hill, Principal, Mr. Charles P. Smith, Secretary, and sixty-two students ; at the end of that year there were 216 pupils, taught by twenty-nine professors. In 1885 the scholars had increased to a surprising extent ; the rooms in the warehouse were subdivided by wooden partitions, and it became absolutely necessary to provide a building specially adapted for music-teaching purposes. In July, 1885, the Chairman of the Music Committee, Mr. Deputy Pearse Morrison, laid the foundation-stone of the present school in Tallis Street. This, designed by Sir Horace Jones, with its furniture, cost over £26,000 ; it was opened for students in 1887. It contains forty-four class rooms, a concert room, all necessary offices, and a suite of five rooms (now used by the professors as a club), founded by Mr. Landon Ronald, the present Principal. In 1898 a further large increase in the number of students rendered yet more accommodation necessary, and the Music Committee obtained permission from the Corporation to build an annexe on land in John Carpenter Street, adjoining the old building. This includes a theatre, fitted at the northern end with a stage (possessing an asbestos fire-proof curtain and all necessary appliances). In the basement are dressing-rooms, green-rooms, etc., all in direct communication with the stage and the older building. There are 120 professors, and a large number of students are received for a complete

musical education, though the bulk of the students are amateur. There are about 120 valuable scholarships vacated annually. *Address :* Victoria Embankment, E.C. *Telephone No. :* 1943 Holborn. *Telegraphic address :* "Euphonium, Fleet, London." *Principal :* Mr. Landon Ronald. *Secretary :* Mr. H. Saxe Wyndham.

Handel Society.—Founded 1882. For the practice and performance of classical music, vocal and instrumental, by various composers. *Patrons :* H.M. Queen Alexandra. *President :* Sir C. Hubert H. Parry, Bart., Mus.D. *Conductor :* Dr. Henschel. *Hon. Secretary :* Mr. P. G. L. Webb, M.A., 12 Lancaster Gate Terrace, W.

Highbury Philharmonic Society.—Founded 1878. For the performance of orchestral and choral music. The society possesses its own band as well as chorus. There are performing and subscribing members. *Chairman of Committee :* Mr. J. Mortimer Jones. *Hon. Treasurer :* Mr. J. I. Berry. *Hon. Secretaries :* Lincoln Taylor, "Sunbeams," Ulleswater Road, Southgate, and T. S. Jones, Glenlee, 159 Highbury New Park, N. *Conductor :* Mr. G. H. Betjemann, Hon. R.A.M.

Home Music Study Union, affiliated to the National Home Reading Union. —Objects : (1) to help members to perform or listen to music *intelligently, i.e.*, with some knowledge of the underlying basis of its form and thought and of the history of the development of the art ; (2) to band together those who believe in the moral and intellectual influence of music (as of all the arts) and, by the cultivation of taste, to encourage the exercise of that influence in a worthy direction. *President :* W. H. Hadow, M.A., Mus.D. *Vice-Presidents :* Arthur Somervell, M.A., Mus.D. ; Professor Percy C. Buck, M.A., Mus.D. ; and C. Harford Lloyd, M.A., Mus.D. *Hon. General Secretary :* J. E. Lawrence, Francis Street, Leeds. *Editorial Secretary :* Percy A. Scholes, Mus.B. Organ : *The Music Student.*

Hospital for the Diseases of the Throat, Golden Square.—Open daily 1.30 p.m., and Tuesday and Friday evenings 6.30. Provides hospital accommodation and medical advice for poor persons suffering from severe diseases of the Throat, Nose, and Ear as in-patients, supplies others with advice and medicine as out-patients, and affords a more extended field to medical science for the study of this class of disease. Out-patients are admitted by subscriber's letter or on payment of a small sum weekly, according to their means. Necessitous poor, free. *Secretary :* W. Holt.

Huddersfield College of Music, New North Road, Huddersfield.—*Principal :* A. Eaglefield Hull, Esq., Mus.D. (Oxon), F.R.C.O., Associate Philharmonic Society, London, etc. Open both to those who wish to be completely trained for the profession (with residence if required) and also for recreative studies. The staff of professors consists of some of the most eminent London and provincial teachers. Outside visiting examiners. A speciality is made of preparation for the university degrees, R.C.O., R.A.M. and R.C.M. exams. Elocution by private lessons and in classes. For clergymen, special courses in reading, vocal delivery, and intoning. Fees range from two to ten guineas per term of ten lessons. *Secretary :* Henry Mitchell.

Incorporated Guild of Church Musicians, 42 Berners Street, Oxford Street.—*Hon. President :* The Very Rev. Francis Pigou, D.D., Dean of Bristol. Founded 1888, to improve choral worship in devotional and artistic worth. *Hon. Secretary :* Mr. Geo. I. Stanton.

Incorporated Irish Musical Fund Society.—Established 1787. Incorporated by Act of Parliament in 1794. It has for its objects the relief of distressed musicians. *President :* Mr. Brendon Rogers. *Secretary :* Mr. R. M. Levey, Violet Hill, Dalkey, co. Dublin.

Incorporated Society of Musicians.—Founded 1882, by Mr. James Dawber,

Mus.B. Cantab., of Wigan; Incorporated 1892. Dr. Henry Hiles, of Manchester, presided over the first meeting held to consider the necessity for establishing the proposed association, and it was he who drew up the rules by which the young Society was to be governed. The first public meeting of the Society of Professional Musicians, as it was then entitled, was held in Manchester Town Hall, on 7 Oct., 1882, with Dr. Hiles in the chair. The admission of ladies to membership, after having been proposed in 1883, was resolved upon in 1884. The next step taken by the Society was to extend its organisation beyond the confines of the parent (North-Western Section), and a deputation visited the Midlands and Yorkshire, with the result that by the end of the year two new Sections had been formed—the North-Midland and the Northern. The same year, in furtherance of systematic musical teaching, examinations, both practical and theoretical, were instituted, based upon principles which have deservedly won the complete confidence of teachers. The General Council, consisting of Delegates from the three sections, held its first meeting in Jan., 1885, at Blackpool, and here the late Mr. Edward Chadfield was elected to the appointment of General Secretary. A further extension of the Society took place in 1885, when the South-Midland and South-Western Sections were formed, and these were speedily followed by the inauguration of the South-Eastern Section early in the following year, and of the Eastern Section before its close. Thus the seven districts into which England had been mapped out for Sectional organisation were all represented. In 1886 the word "National" was added to the title of the Society, which was henceforth to be known as the "National Society of Professional Musicians" (N.S.P.M.), until, when it was incorporated as an Artistic Association under the Board of Trade, in 1892, the name was again changed to "The Incorporated Society of Musicians" (I.S.M.). In 1886 was held the first of the Society's Conferences which have, from that time, increased year by year in popularity.

The Incorporated Society of Musicians' Orphanage for the Children of Musicians was primarily established 1875 by Miss Helen Kenway; taken over by the I.S.M., July, 1897, in commemoration of the Queen's Jubilee. To provide board and education for the orphan and indigent daughters of musicians. In 1910 the I.S.M. decided to extend the work by establishing an orphan fund from which grants are made for education and maintenance of musicians' children. *Treasurer* (of I.S.M. Orphanage): Dr. W. H. Cummings, Hon. R.A.M. *Solicitor and General Secretary:* Mr. A. T. Cummings. *Hon. Secretary:* Mr. H. Chadfield, 19 Berners Street, W.

Incorporated Staff - Sight - Singing College, 60 Berners Street, W.—Founded 1896 by Sir John Stainer. Incorporated 1897. Object: The promotion of whatever may tend to the maintenance and development of Sight-Singing from the Staff-Notation on a Tonic basis, by uniting as Members of the College all interested in the movement, holding examinations, lectures, discussions, and public meetings. *Patrons:* Professor Sir J. Frederick Bridge, C.V.O., M.A., Mus.D.; Sir George Martin, M.V.O., Mus.D.; Professor Sir Walter Parratt, M.V.O., M.A., Mus.D.; Professor Sir Chas. V. Stanford, D.C.L., M.A., Mus.D.; John E. Borland, Esq., Mus.D.; C. Harford Lloyd, Esq., M.A., Mus.D.; Landon Ronald, Esq.; Arthur Somervell, Esq., Mus.D. *President:* William H. Cummings, Esq., Mus.D., F.S.A., Hon. R.A.M. *Hon. Treasurer:* C. W. Pearce, Esq., Mus.D. Cantab. *Hon. Secretary:* Ed. E. Douglas-Smith, Esq., F.R.C.O., L.Mus. T.C.L., 39 Gauden Road, Clapham, S.W.

International Musical Society, 54 Great Marlborough Street, W.—Inst. 1899. *President:* Sir Alexander Mackenzie. *Gen. Secretary:* Dr. Charles Maclean. Object: to unite musicians of all countries in discussion of the more serious aspects, past and present, of their art. Has National sections in seventeen countries, of which Great Britain is one. The Musical Association acts in connection with this

Society. Publishes a monthly journal and quarterly magazine (*Polyglot*). Publishing headquarters, Leipzig.

Irish Musical Fund.—Founded 1787. Incorporated 1794. *President :* Arthur Darley, Esq. *Vice-President :* Geo. Prescott, Esq. *Secretary :* P. J. Griffith, Esq., 9 Merrion Row, Dublin. *Collector :* Mr. James J. Gleeson. For the assistance of distressed musicians (being members), who, through age, infirmity, accident or sickness, are temporarily rendered incapable of earning sufficient to support themselves and families ; also for the relief of the widows and children of deceased members.

Kyrle Society, 1877. (Musical Branch.)—To give performances of oratorios in churches, chapels, and halls. *Chairman :* Slingsby Tanner, Esq. *Choir Conductor :* Mr. F. A. W. Docker. *Organist :* Mr. E. C. Croager. *Hon. Secretary :* Miss E. F. Borradaile, 63 Gordon Mansions, Frances Street, W.C.

Leinster School of Music, Ltd., 43 Harcourt Street, Dublin. *Principal :* J. F. Watson, B.A. *Managing Director:* Madame Quinton-Rosse. All branches of music are taught, and teaching staff consists of most eminent musicians in Ireland. Examinations in connection with the School are held annually in various centres in Ireland for scholarships, medals, and certificates. All profits arising therefrom are placed in a fund for providing scholarships. Free tuition and prizes for the most deserving candidates, whether pupils of the School or not. *Trustees :* Rev. T. Finlay, S.J., M.A., and Dr. Senier, Ph.D., D.Sc. Students' recitals take place monthly, and Orchestral and Choral Concerts twice yearly. *Secretary :* Miss M. W. Ivers.

Liverpool Church Choir Association.—Objects are: (1) To promote the study and practice of Standard Church Music; (2) To hold combined Church Choir Festivals in St. George's Hall. *Conductor :* Mr. H. A. Branscombe. *Organist :* Dr. A. L. Peace. *Hon. Treasurer :* Mr. Eustace Carey, 30 James Street. *Hon. Secretary :* Mr. Ralph H. Baker, Colonial House, Water Street.

London Academy of Music.—Founded 1861. (Under the direction of the United Music Schools, Ltd.) *Principals :* Dr. T. H. Yorke Trotter, M.A., Mus.D., and Signor L. Denza. *Directors :* Mr. H. Beauchamp, Mr. Carl Weber, Mr. Réné Ortmans, and Mr. Horace Kesteven. *Conductor of Orchestras :* Mr. Réné Ortmans, 22 Princes Street, Cavendish Square, W. *Secretary :* Mr. J. Ralph.

London Bach Society.—Founded by the late Carl Reinecke. *Hon. Secretary :* H. J. Taylor. *Conductor :* C. G. Thomas. Rehearsals are held at Messrs. Bishop's Organ Works, 20 Upper Gloucester Place, Dorset Square. Terms of membership : (*a*) Approval by the Conductor ; (*b*) Regular Attendance. Inquiries and applications for membership are invited. Interviews with the Conductor can be obtained upon written application to him direct. Address, Mr. C. G. Thomas, 140 Marylebone Road, London.

London Choral Society. — Established 1903, with the object of maintaining a choir in Mid-London. The chorus is amateur, the orchestra entirely professional. The concerts are given at Queen's Hall. *Conductor :* Arthur Fagge. *Hon. Secretary :* Mr. L. Le Tall, 2 Buckland Crescent, N.W.

London Church Choir Association.—Founded in 1870, to afford to choirs the mutual encouragement and support gained by association in the practice of standard church music, to promote the study of Anglican church music, to give opportunities for conference, to encourage composers in the production of works by public performance at the annual festivals as well as on other occasions. *President :* Sir Walter Parratt, Mus.D., M.V.O. *Hon. Conductor :* H Walford Davies, Mus.D *Hon. Secretary :* W T Snell, 11 Greenhill Road, Harrow-on-the-Hill.

London College for Choristers, 6 and 7 Blomfield Crescent, Hyde Park, W.—

Director : Mr. James Bates. Founded in 1892, to provide a thorough classical education with special facilities for boys entering the musical profession. Mr. James Bates, author of Novello's Primer, *Voice Culture for Children*, is the principal teacher of voice production and singing; Mr. A. McAlister, B.A. Cantab., A.C.P., is in charge of the Educational Department, Mr. J. Charles Long, Mus.B. Oxon, F.R.C.O., of the instrumental and theoretical music. Boys competing for cathedral and other choristerships are specially coached in the literary and musical requirements of such competitions. Solo boys trained at the College can be recommended for appointments or engagements. *Secretary :* E. B. Golding.

London College of Music, Great Marlborough Street, W.—For musical education and examinations. Instituted 1887. Incorporated. *Patron :* His Grace the Duke of Leeds. *Principal :* F. J. Karn, Mus.D., T.C.T., Mus.B. Cantab. *Director of Examinations :* G. Augustus Holmes. *Secretary :* T. Weekes Holmes. Examinations for certificates held in London and at over 400 local centres in England and abroad three times yearly, in April, July, and Dec. The fees for examination (Theoretical), from 5s. 6d. to 10s. 6d., and (Practical), 8s. 6d. to 27s. 6d. For the Local School Centre Examinations the fees are 4s. and 5s. (Theoretical), and 7s. 6d. to 10s. (Practical). Higher Examinations for Diplomas held in London and at thirty-two provincial centres twice yearly, in July (June for Scotland and Ireland) and Dec. The fees for Examination are: Associate, £2 2s.; Licentiate, £3 3s.; Teachers' Examination, £3 3s.; Fellowship, £5 5s. The Educational Department provides for musical education of a high order. Professors, ninety-seven in number. Private lessons are given daily, and there are day and evening classes in all subjects. A special course of Training in Pianoforte and Singing is held for those desiring to qualify as teachers. Vacation lessons for teachers and others are given at Easter, August, and Christmas. There is a Choir for mixed voices, Ladies' Choir, Opera, and Dramatic Classes, String Quartet and Orchestra; also a class for training Conductors, and a school for Organists. Scholarships and Exhibitions are offered annually for competition. Students' Concerts are given fortnightly, also lectures and recitals by professors in the Concert Hall of the College.

London Gregorian Choral Association.—Founded 1870, from which date it has held annual festivals in St. Paul's Cathedral with a choir of nominally 1,000 voices. To promote the study and practice of Plain-Song, to circulate information about this, to amend the actual performance of this part of the music of the Church, and to direct special services exemplifying Plain-Song in various churches. The Society has issued several publications in reference to this branch of music. The Association consists of subscribers (life) and members. *President :* The Rev. Canon R. Rhodes Bristow. *Hon. Org. :* Mr. E. Cook. *Director of Music :* Mr. Francis Burgess. *Hon. Secretary* and *Treasurer :* E. P. Tilly, Esq., 154 Bedford Hill, Balham, S.W.

London School of Pianoforte Accompaniment, 126 Oxford Street, London, W.—Founded Sept., 1904. *Patron :* Oscar Beringer, Esq. *Director :* Ernest Newton, M.A. (Cantab.). This school has been established for the express purpose of teaching pianoforte accompaniment in all its branches. Open and Entrance Scholarships are offered annually for competition. For prospectus write to the Secretary

London Society for Teaching the Blind, Upper Avenue Road, Swiss Cottage, N.W.—Instituted 1838. Certified by Board of Education. Management by Committee. *Treasurer :* C. T. D. Crews, Esq. *Musical Professor :* G. D. Gardner, Esq., F.R.C.O. Object: To teach the blind to read, and to train them in industrial occupations, including musical education and pianotuning. *Secretary :* Thos. H. Martin. *Matron :* Miss Hancock.

London Throat Hospital, 204 Great Portland Street, W., and 72 Bolsover

Street, W.—Established 1887, for the treatment and study of diseases of the Throat, Nose, and Ear. All necessitous poor are admitted free, but the principle of self-support is adopted in cases where it can be afforded. Out-patients are supplied with medicine and advice. *Secretary :* L. Hellis.

London University Musical Society. —(*See* UNIVERSITY OF LONDON MUSICAL SOCIETY.)

Metropolitan Ear, Nose, and Throat Hospital, 2 Fitzroy Square, W.—Founded 1838. Incorporated 1911. Open daily at 2.30 o'clock ; also on Monday, Wednesday, and Friday evenings at 6 p.m. Free to the necessitous poor. *Patron :* The Duke of Devonshire. *Chairman of Committee of Management :* The Earl of Crawford. *Secretary :* J. McKinna, Esq.

Municipal Infirmary for Diseases of the Throat and Ear, 317 City Road, E.C.—Established 1877. Is intended for the treatment of all diseases of the throat and for all maladies of the organ of hearing. Wholly free to the necessitous, and in other cases by a small monthly subscription. *Physician :* Dr. Gordon Holmes. *Surgeon :* Vacant. *Hon. Secretary* and *Treasurer :* Mr. J. Stock Hanson. *Assistant Secretary :* Mr. C. Bracebridge Allen.

Munster Association of Professional Musicians, Clarence Hall, Cork.—Council : *Chairman :* Herr H. Tils, L.R.A.M., etc. *Hon. Treasurer :* W. G. Eveleigh, Esq., Mus.D. Oxon. *Hon. Secretary :* Signor F. Grossi, 61 South Mall, Cork. *Committee :* Herr Aloys Fleischmann, Wilberforce Franklin, Esq., W. H. Hannaford, Esq., Mus.D., T.C.D. *Vice-Chairman :* Professor F. St. John Lacy, F.R.A.M., etc. *Solicitors :* John and James Foley. The objects for which the Association is formed are : (*a*) the protection of the interests of the members ; (*b*) to create a body of professional musical opinion ; (*c*) to elevate the status of the musical profession ; (*d*) to act as Arbitrator, when so requested, in any dispute in connection with musical affairs whether between members of the Association themselves or between members of the Association and outside bodies ; (*e*) to provide opportunities for friendly intercourse between the members of the Association, and (*f*) for the discussion of all matters relating to music and musicians.

Musical Association.—Founded 1874. Incorporated 1904, for the investigation of subjects connected with the art of music. Meetings are held monthly at Broadwood's Hall, Conduit Street. A volume of *Proceedings* is published yearly and forwarded to members. *President :* Dr. W. H. Cummings, F.S.A., Hon. R.A.M. *Secretary :* Mr. J. Percy Baker, Mus.B., Wilton House, 12 Longley Road, Tooting Graveney, S.W.

Musicians Company.—*Master* (1912-13) : W. P. Fuller, Esq., F.S.A. *Senior Warden :* Clifford B. Edgar, Esq., D.L., J.P., Mus.B., B.Sc. *Junior Warden :* Septimus Croft, Esq., J.P. *Treasurer :* John Clementi Collard, Esq. *Clerk :* T. C. Fenwick, Esq., 16 Berners Street, W. (office). *Hon. Chaplain :* The Rev. E. H. Pearce, M.A., Canon of Westminster. The Musicians' Company was originally instituted as a Guild, or fraternity of minstrels by King Edward IV, in the ninth year of his reign. The present Charter was granted by James I, in the second year of his reign, 8 July, 1604. Fees payable : Upon admission to the livery, £52 10s. ; upon election to the Court, £63. The Company has several musical Scholarship Trusts, and selects candidates for these at the G.S.M. It also presents its silver medal annually to the best student at the R.N.S.M., Eastney, and the R.M.S.M., Kneller Hall, and in rotation to the R.A.M., R.C.M., and G.S.M.

Music Publishers' and Concert Assistants' Provident Society, Queen's Hall, Langham Place, W.—Established 1861. *President :* Alfred Littleton, Esq. Its purpose is to render assistance to its members when unable to follow their employment through sickness, disease, infirmity, or accident ; medical attendance and medicine during affliction ; and a sum of money payable at death

of a member, and for the funeral expenses of the wife of a member. *Secretary :* Walter Cherry, 186 Broadhurst Gardens, West Hampstead, N.W., or c/o Messrs. Boosey & Co., 295 Regent Street, W.

Music Publishers' Association.—The objects of this Society are : To promote and protect by all lawful means the interests of the Music Publishers of Great Britain and Ireland. All music publishers, whether firms, companies, or individuals who for not less than one year have carried on the work of music publication, shall be eligible for membership. *Chairman :* R. W. Reynolds. *Treasurer :* J. H. Larway. *Hon. Secretary :* George Dixey. Offices, 27 Regent Street, S.W. Subscriptions from £1 1s. to £5 5s. per annum.

Music Teachers' Association.—Founded 1908. *President :* Sir A. C. Mackenzie, Mus.D., LL.D. *Joint Hon. Secretaries :* Miss Mary M. Harker, 154 Cambridge Street, S.W. ; Mr. A. J. Hadrill, 10 Gladsmuir Road, Whitehall Park, N. The following are the aims and objects of the Association : (1) To promote progressive ideas on the teaching of music ; (2) to stimulate and maintain a recognition of the fact that music is a literature, and should be taught and studied as such ; (3) To insist upon the necessity of systematic ear-training from early childhood ; (4) to promote class-singing in which singing at sight shall be the chief aim ; (5) to promote the formation of Musical Appreciation classes ; (6) to encourage more definite and systematic preparation for the art of Music Teaching. The membership is divided into three classes, viz. : Class A : Those already engaged in teaching. Class B : Those studying to become teachers. Class C : Heads of schools and others interested in the work of the Association. Subscription, 5s. per annum (for all classes) which entitles to free admission to all meetings. Courses of Lecture-classes are held during the Christmas vacation and for these a small additional fee is charged.

Music Trades' Association of Great Britain.—Established 1886. *President :* Mr. Hy. Riley. Objects : (1) To unite together the *bonâ fide* dealers throughout the country ; (2) to extend a watchful regard over all matters affecting the retail trade, and to give timely information thereon (through the Secretary) to the members ; (3) to check the system of allowing full discounts to others than *bonâ fide* dealers ; (4) To hold occasional conferences for the interchange of views on questions of general trade interest, and generally to co-operate and take such combined action in defence of the just interests of the retail trade as may from time to time be found needful ; (5) to hold periodical examinations for pianoforte tuners. Any *bonâ fide* pianoforte dealer is eligible. Subscription : 21s. per annum. *Secretary :* W. T. Peat, 100 Sheen Road, Richmond, Surrey.

National Conservatoire of Music, Ltd.—Established 1895. Incorporated 1900. 149 Oxford Street, W., London ; 5 Hardman Street, Liverpool. For Musical Education and Examinations. *Warden :* Alexander Phipps, Mus.B., T.U.T. *Board of Examiners :* W. H. Paltridge, Mus.D. Dunelm., F. W. Hydock, Mus.D., T.C.D., Signor Tito Mattei, L. R. Amott, Mus.D., T.U.T., Jacques Haakman, G. Havelock, Mus.D., T.U.T., S. Speelman, James Price, J. W. A. Eskdale, L.R.A.M., C. A. Mulholland, F.R.S.A., W. Short, Esq., L.R.A.M. and Signor Emilio Pente. The Local Examinations are held in London and all the principal towns in the United Kingdom, also in the Colonies. Fees from 7s. 6d. to £1 11s. 6d. Special Examinations for Teachers' Certificates. Diplomas of Associate, Licentiate, and Fellow are granted after Examination to Teachers and members of the profession. The diplomas are a guaranty of qualification in the various grades and subjects. The Educational Departments in London, Liverpool and Manchester provide a thorough and complete musical education for amateur and professional students. Several Scholarships and Exhibitions are offered annually. Prospectuses on application to the *Registrar*, 149

Oxford Street, London, or the *Secretaries*, 44 Princes Road, Liverpool.

National Federation of Professional Musicians.—Founded 1907. The aims and objects are: "To uphold and protect musicians; to arm their sources of livelihood from usurpation by the unqualified; to promote a closer national federation among *bonâ fide* professional musicians; and to promulgate *a system of fair and equitable dealing between its members and their employers;* to consolidate the musical profession; and to establish an administration of the same on a sound, practical, and effective basis." String and military bands—entirely composed of capable professional players—provided for all classes of work without agents' fees. Terms and particulars, also all conditions of membership, etc., on application to the *General Secretary:* Chris. J. Hoggett, 43 Whitcomb Street, London, W.C.

Noblemen and Gentlemen's Catch Club.—Founded 1761, for the performance and encouragement of the composition of catches, glees and canons. The Criterion, Piccadilly, W. *Secretary:* Mr. William Fell, B.A.

Orchestral Association.—*President:* Sir A. C. Mackenzie, Mus.D. This Association was formed in June, 1893 (incorporated November, 1894), for the protection of orchestral instrumentalists in their calling. The membership is entirely professional, and includes nearly all the best orchestral players in London. The Association publishes its own Gazette, and works to promote the welfare of its members according to the objects embodied in the Memorandum and Articles of Association. Information as to subscription, membership, etc., can be obtained on application to the *Secretary:* Mr. F. Orcherton. *Registered Office:* 28 Gerrard Street, Soho, W. *Office hours:* 11 to 6; Saturdays, 11 to 2. *Telephone:* 4459 Central.

Organists' Benevolent League.—*President:* Sir Frederick Bridge, C.V.O., M.A., Mus.D. An association founded in 1909 to relieve deserving organists who are in distress, or those dependent on them, by an appeal to organists and others to contribute once a year if possible to the funds of the League by giving an Organ recital, lecture, or entertainment, and sending the proceeds, or part thereof, after deducting expenses, to the Committee. All particulars relating to the League may be obtained from the *Secretary:* Thomas Shindler, M.A., LL.B., at the Royal College of Organists, Kensington Gore, S.W.

Oxford and Cambridge Musical Club.—(*See* UNIVERSITIES OF OXFORD AND CAMBRIDGE MUSICAL CLUB.)

Oxford University.—(*See* UNIVERSITY OF OXFORD.)

Oxford University Musical Club.—(*See* UNIVERSITY OF OXFORD MUSICAL CLUB.)

Oxford University Musical Union.—(*See* UNIVERSITY OF OXFORD MUSICAL UNION.)

Patron's Fund (so named with the approval of H.M. the King, patron of the R.C.M.).—Founded 1903 by the munificence of Mr. S. Ernest Palmer—the donor of the Berkshire Scholarship and two scholarships to the Musicians' Company, held at the Guildhall School of Music—who gave a sum of £27,000 the interest on which is used to help young British composers by (1) defraying the cost of production at concerts of new orchestral, choral, solo and ensemble music accepted by a committee of experts; (2) assisting in the publication of selected pieces; (3) purchasing concert tickets; (4) affording aid to necessitous students for further tuition. Their Majesties King George and Queen Mary attended a special concert of the Fund at the Queen's Hall on July 23, 1912. Particulars may be had of the *Secretary*, Royal College of Music.

Peoples' Concert Society.—Founded 1878, to increase the popularity of good music by giving cheap concerts. *Chairman:* Sir C. H. H. Parry,

Mus.D. *Secretary:* Mrs. Robinson Smith, 7 Wigmore Street, W.

Philharmonic Society.—(See ROYAL PHILHARMONIC SOCIETY.)

Pianoforte Manufacturers' Association, Ltd., Montague House, 64 Gresham Street, London, E.C.—Objects: To promote and protect the various interests of the music trade generally; to promote and support or oppose legislative or other measures affecting the aforesaid interests; to secure the more economical and effectual winding-up of the estates of bankrupt or insolvent debtors; to endeavour to secure prosecution of fraudulent debtors; to undertake the direction or supervision of such other matters of a legal or other nature as may be deemed of interest or importance to the trade generally; and to undertake, if requested by both parties, the settlement by arbitration of disputes arising in connection with the music trade. *President:* John Wood, Esq. *Hon. Secretary:* James Hillier, Esq.

Plain-Song and Mediæval Music Society.—Founded 1887, for the investigation of Ancient Music, the delivery of illustrated lectures on Plain-song and Mediæval music, the publication of old musical manuscripts, and adaptations of the Plain-song to the English uses. *President:* The Rt. Hon. the Earl of Dysart. *Hon. Secretary:* Mr. P. E. Sankey, 44 Russell Square, W.C.

Practical School of Music, 68 Margaret Street, W.—Formed in 1912 with the object of giving practical music tuition, by artistes who are actually appearing before the public at the present time. Public concerts given, at which proficient pupils perform. Auditions held at frequent intervals, by appointment. For further particulars, appointments, etc., apply to the *Secretary*.

Professional Musicians' Sick and Pension Society (late British and Foreign Musicians' Society).—Established 1822. A registered Friendly Society open to all male members of the profession under the age of thirty. The Society provides for an allowance on the death of a member, during sickness, and an annuity in old age or unavoidable calamity. There is also a Widows and Orphans fund in connection with the Society. *Secretary:* Mr. F. Orcherton, 28 Gerrard Street, W.

Purcell Society.—Founded 1876, for the publication of Purcell's works. *Hon. Secretary:* Mr. W. Barclay Squire, M.A., F.S.A., British Museum, W.C.

Queen's Hall Orchestra, Ltd.—Founded by Mr. Robert Newman in the autumn of 1893, for the purpose of giving choral concerts. It was conducted, in the earlier years, by Frederic Cowen, Alberto Randegger, and subsequently, Henry J. Wood.

Mr. (now Sir) Henry J. Wood became the Conductor of the Orchestra on 10 Aug., 1895, when the first season of Promenade Concerts at Queen's Hall commenced.

The first regular series of Sunday Afternoon Orchestral Concerts at Queen's Hall was inaugurated on 6 Oct., 1895, and the Queen's Hall Saturday Afternoon Symphony Concerts date back to 30 Jan., 1897.

A Syndicate was founded in 1902, with the Rt. Hon. Sir Edgar Speyer, Bart., as Chairman, to take over the Orchestra's Concerts, Mr. Robert Newman being appointed Manager. *Offices:* 320 Regent Street, W. *Telephone:* 551 Paddington. *Telegraphic address:* "Accompany, London."

Round, Catch, and Canon Club.—Founded 1843, for the purpose of singing rounds, catches, canons, glees, and compositions of this character. The club consists of professional and amateur members. *"Chancellor of the Exchequer":* Mr. George May. *Librarian:* Mr. Edward Dalzell. *Clerk of the Records:* Mr. R. Hilton, 55 Union Road, Clapham, S.W.

Royal Academy of Music.—This Royal and National Institution, was founded in the year 1822 by John

Fane (Lord Burghersh), eleventh Earl of Westmoreland, and incorporated by Royal Charter in 1830. The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof." During over ninety years of a useful existence, the work of the Academy has been conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888, to the present day. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty students were admitted, the number now under training is usually over 500. There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both students and non-students are eligible. As a rule, they are tenable for three years; but the conditions for competition and tenure vary in accordance with the wishes of the respective founders. There are thirty-one other prizes obtainable by competition annually. The Academy, after occupying its famous premises in Tenterden Street for eighty-nine years, has recently (June, 1912) been transferred to a magnificent new building in Marylebone Road. *Patron:* H.M. The King. *President:* H.R.H. The Duke of Connaught and Strathearn, K.G. *Principal:* Sir A. C. Mackenzie, Mus.D., LL.D., D.C.L., F.R.A.M. *Chairman of Committee:* Mr. Alderman and Sheriff E E. Cooper. *Secretary:* Mr. F. W. Renaut, York Gate, Marylebone Road, N.W.

Royal Amateur Orchestral Society.—This Society was established in the year 1872 by H.R.H. The Duke of Edinburgh (later Duke of Coburg), who for many years, and to within a short period of his death, occupied the position of President and First Violin; Mr. James Ramsay Dow, who, until his death in 1901, held the post of First Flautist and Honorary Secretary; and Mr. George Mount, who for twenty-six years, until the close of the season in 1897, acted as Conductor. On the death of Mr. Dow, Mr. Henry M. Morris was elected Honorary Secretary, and filled that post until the end of the 1905-6 season, when he retired and Mr. Hermann R. Schmettau was elected to fill his place. Following the retirement of Mr. Mount, the post of Conductor was occupied by Mr. Ernest Ford, who was selected by H.R.H. the late President and the late Sir Arthur Sullivan. Mr. Ford retired from the conductorship during the year 1908, and Mr. Arthur W. Payne was elected in his stead. The results previous to the death of His Royal Highness were the distribution of nearly £8,000 to various charities and institutions, and the establishment of a Scholarship at the R.C.M. It may be added that Sir Arthur conducted the first concert in 1873, and until his deeply lamented and premature death, took the greatest possible interest in the performances of the Society. On the decease of H.R.H. the Duke of Coburg, the Presidency of the Society was assumed by H.R.H. the Prince of Wales (now H.M. King George V, and upon His Majesty's accession the position was accepted by H.R.H. the Duke of Connaught, K.G.). All communications should be addressed to the *Hon. Secretary:* Mr. Hermann Schmettau, Royal Albert Hall, S.W.

Royal Choral Society, Royal Albert Hall.—Established 1872, and gave its first concert 8 May, before Queen Victoria, Mons. C. Gounod conducting. The Society gives an annual series of performances of the oratories of the great masters, together with important new sacred and secular choral works. It consists of 900 vocalists, and a large professional band. *Patron:* H.M. The King. *President:* H.R.H. The Duke of Connaught, K.G. *Conductor:* Sir Frederick Bridge, C.V.O., M.A., Mus.D. *Organist:* Mr. H. L. Balfour, Mus.B. *Secretary:* Mr. W. G. Rothery.

The Royal College of Music was founded by His late Majesty, King Edward VII, then Prince of Wales, who was closely associated with the Institution till his death, being first President, and, on his accession, Patron. The College was opened in 1883, having been incorporated by Royal Charter. Its first home was a building on the site of the National Training School for Music (the forerunner of the College) in Kensington Gore, presented by Sir Charles Freake; it is now occupied by the Royal College of Organists. Sir George Grove was the first director, and Mr. George Watson the first Registrar; the former resigned in 1894, and was succeeded by Sir Hubert Parry, the present director; and Mr. Watson died in 1896, being succeeded by Mr. Frank Pownall, the present Registrar. The solid financial basis on which the College was placed from its inception was the result of the efforts of its founder, the Prince of Wales, who gathered in subscriptions for scholarships from all parts of the country, and specially encouraged boroughs and counties to establish scholarships at the College for the benefit of their inhabitants in perpetuity. Among these close scholarships are the Shropshire, Kent, Liverpool, Bristol, Whitcombe-Portsmouth scholarships, and the Berkshire Scholarship (founded later by Mr. S. Ernest Palmer). The Colonies also contributed on the same basis, and the Montreal, Victoria (New South Wales), and South Australia Scholarships were the result. In more recent times, other scholarships have been given on similar lines, and the Associated Board of the R.A.M. and the R.C.M. (established for the purpose of local examinations) offers exhibitions from time to time for the best candidates at their examinations. In addition to scholarships for tuition, nearly £2,000 is distributed every year among the scholars for maintenance alone. As the College grew, the old building was found too small, and the Royal Commissioners for the Exhibition of 1851 granted a site behind the Albert Hall for a new building. The new College was erected at the expense of Mr. Samson Fox, and at the same time Sir George Donaldson gave his unique collection of musical instruments. The new building was opened in state by the Prince of Wales, on behalf of Her Majesty Queen Victoria, on May 2, 1894. The concert hall was added in 1901, its most conspicuous feature being a fine organ and case presented by the Director (Sir Hubert Parry). The present King and Queen (then Prince and Princess of Wales) attended a concert, given in the new hall in their honour, on 27 May, 1902. In 1903, Mr. S. Ernest Palmer handed the sum of £27,000 to the Council of the College for the benefit of British composers and performers. *Patron:* His Majesty the King. *President:* H.R.H. Prince Christian, K.G. *Director:* Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus.Doc. (Oxon et Cantab.). *Hon. Secretary:* Charles Morley, Esq. *Registrar:* Frank Pownall, Esq., M.A. *Address:* Prince Consort Road, South Kensington, S.W.

Royal College of Organists, Kensington Gore, London, S.W.—This College was founded in 1864 to provide a central organisation for organists to conduct examinations and give lectures, etc. The first general meeting was held on 5 July of that year, at Freemasons' Hall, Great Queen Street, at which Sir George Smart presided. In the first instance, the College, then called "The College of Organists," directed its attention towards the institution of composition prize competitions and the delivery of lectures. The first examination took place in July, 1866, the examiners being E. J. Hopkins, John Hullah, and C. Steggall. The first official address of the College was Freemasons' Hall; afterwards it changed to 41 Great Queen Street, Bloomsbury. In 1880 it moved its offices to 95 Great Russell Street, and in 1889 to Bloomsbury Hall, Hart Street; then, finally, in 1904, to the fine building at Kensington Gore, which was formerly the home of the National Training School of Music and of the Royal College of Music. The first Hon. Secretary of the College was Mr. Richard Limpus (elected 1864), who continued to hold the office till his death in 1875, when Dr. E. H. Turpin was chosen to succeed him. For

twenty-two years Dr. Turpin fulfilled the duties of Hon. Secretary with great distinction and success. It was during his term of office that a Royal Charter was granted to the College by Her Majesty Queen Victoria; this took place at a Privy Council held at Windsor Castle in 1893; henceforth the College became the "Royal College of Organists." After the death of Dr. Turpin in Oct., 1907, the office of Hon. Secretary was held for a few months by the late Dr. F. J. Sawyer, who was succeeded in June, 1908, by Dr. H. A. Harding. The office of Hon. Treasurer has been held by the following: Mr. M. E. Wesley, 1875-94; Mr. Norbury, 1894-1907; Dr. Mark Jordan, 1907-09; in 1909 Dr. C. W. Pearce was elected Hon. Treasurer. The office of Registrar was created in 1893, when the present Registrar, Mr. Thomas Shindler, LL.B., M.A., barrister-at-law, was appointed to that office. The following is a list of Presidents: 1886, the Rev. Sir Frederick A. Gore Ouseley, Bart., M.A., Mus.D.; 1887, Sir George A. Macfarren, Mus.D.; 1887-89, Sir John Stainer, M.A., Mus.D.; 1890-93, Sir George Grove, C.B., D.C.L., LL.D.; 1893-97, Sir Alexander C. Mackenzie, D.C.L., LL.D., Mus.D.; 1897-1901, Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus.D.; 1901-05, Sir Frederick Bridge, M.V.O., M.A., Mus.D.; 1905-09, Sir Walter Parratt, M.V.O., M.A., Mus.D.; 1909-11, Sir George Martin, M.V.O., Mus.D.; 1911, C. Harford Lloyd, Esq., M.A., Mus.D. The College grants two diplomas: the Associateship and the Fellowship. *President:* S. C. Harford Lloyd, M.A. *Hon. Secretary:* Dr. H. A. Harding. *Hon. Treasurer:* Dr. C. W. Pearce.

Royal Ear Hospital, Dean Street, Soho.—Founded 1816. Rebuilt 1904. The oldest charity existing for this special purpose. The necessitous poor and those with subscribers' orders admitted free, others make a small contribution. *Consulting Physician:* Sir James Reid, Bart., M.D. *Consulting Surgeon:* Sir William Watson Cheyne, Bart., C.B., M.B., F.R.C.S. *Consulting Aural Surgeon:* Urban Pritchard, Esq., M.D., F.R.C.S. *Surgeons:* P. Macleod Yearsley, Esq., F.R.C.S.; R. Lake, Esq., F.R.C.S.; R. Sturgeon Cocke Esq., F.R.C.S. (Ed.); E. A. Peters, Esq., M.D., F.R.C.S. *Assistant Surgeons:* H. A. Kisch, Esq., F.R.C.S.; and J. F. O'Malley, Esq., F.R.C.S. *Dental Surgeon:* F. W. Barrett, Esq., M.R.C.S., L.D.S. *Opthalmic Surgeon:* H. W. Lyle, Esq., M.D., F.R.C.S. *Anæsthetists:* Harold Sington, Esq., M.D.; J. Ward Lawson, Esq., M.R.C.S., L.R.C.P.; and H. B. Wilson, Esq., M.B., B.C., B.A. (Cantab.). *Hon. Treasurer:* Sir Ernest F. G. Hatch, Bart. *Secretary:* Arthur Barrenger, Esq.

Royal Irish Academy of Music.—Established 1856. Incorporated 1885. Westland Row, Dublin. For tuition in all branches of music. There are several scholarships open to the students for competition. *Patrons:* Their Majesties the King and Queen, H.M. Queen Alexandra. *President:* His Excellency the Lord-Lieutenant. *Chairman of the Board of Studies:* T. R. G. Jozé, Mus.D. *Secretary:* Mr. C. E. Grahame-Harvey.

Royal Manchester College of Music, Ducie Street, Oxford Road, Manchester.—Founded 1893. *Patroness:* H.M. Queen Alexandra. *President:* Sir W. H. Houldsworth, Bart., LL.D. *Chairman:* Sir Alfred Hopkinson, LL.D., K.C., *Principal:* Dr. Adolph Brodsky. Full course of instruction in the College occupies at least three years, and no student is eligible to enter for the diploma examinations who has not attended during the whole period. Diplomas are of two kinds—performer's and teacher's. External examiners take part in all diploma examinations. Systematic classes on the art of teaching included in the curriculum. Students choose their own principal study, and are required to enter upon a complete course of studies associated therewith. All students are required to pass an entrance examination in the subject of their principal study. No student admitted for a shorter period than one year. The College fee for the year is £30, payable in three instalments of £10 at the beginning of each term.

Special fee for Wind Instrument course, £15. For particulars of scholarships and other information, apply to the Registrar, Mr. Stanley Withers.

Royal Military School of Music, Kneller Hall, Whitton, Hounslow, W. —Founded, in 1857, by H.R.H. the late Duke of Cambridge. Situated half-way between Twickenham and Hounslow, it occupies the original site of Sir Godfrey Kneller's mansion. The object of the Institution is the training of N.C.O.'s, men and boys of the regular Army, for the position of bandmaster or bandsman. The seniors (students) receive a theoretical and practical musical course, and are posted as bandmasters when vacancies occur ; the juniors (pupils) are trained on their own particular instruments and, on completion of their course, returned to their battalions. There are fifteen professors for wind and string instruments. Public concerts are given during the summer in the school grounds every Wednesday. *Commandant :* Colonel T. C. F. Somerville, M.V.O. *Quartermaster and Adjutant :* Major J. Bett. *Director of Music :* Major A. J. Stretton, M.V.O.

Royal Naval School of Music.— Established 1903 by the Lords Commissioners of the Admiralty for the training of musicians for service in H.M. Fleet. *Superintendent :* Major F. T. Phillips, R.M.L.I. *Assistant Superintendents :* Capt. N. F. Trotman, R.M.A., and Capt. R. F. C. Foster, R.M.A. *Lieutenant and Quartermaster :* Mr. H. E. Lidiard, R.M.L.I. *Musical Director :* Second Lieut. Charles Franklin, R.M.L.I. *Superintending Clerk :* Mr. G. H. Littleton, R.M.A. *Bandmaster and Warrant Officer :* Arthur Moffatt, R.M. Boys with a musical knowledge are enlisted as Royal Marines and entered at the age of fourteen and upwards ; besides their musical education they attend the ordinary Divisional Schools and are also instructed in physical exercises, swimming, drill and musketry ; those who are sufficiently trained are formed into bands and embarked for service afloat. Special classes are also formed for the training of N.C. Officers for Bandmasters. The latter are instructed in Harmony and Instrumentation. They must, besides passing in the above subjects, have a practical knowledge of all orchestral and military band instruments and be a satisfactory performer on one of each, and be able to score for both military and string bands and show intelligence as a conductor. At the end of the course, which lasts twelve months, an examination for the rank of Bandmaster is held by the R.A.M., by whom qualifying certificates are issued. The School is at present stationed at Eastney Barracks, Portsmouth.

Royal Normal College and Academy of Music for the Blind.—Upper Norwood, S.E. (near Crystal Palace Stations). Established 1872, to make the youthful blind who possess the requisite talent, by general, physical and especially musical education, thoroughly self-maintaining. *President:* The Right Hon. Lord Howard de Walden and Seaford. *Chairman :* The Right Hon. Lord Lamington. *Principal :* Sir Francis J. Campbell, LL.D. Visitors' Day, First Thursdays (except January, August, and September).

Royal Philharmonic Society.— Founded 1813 by a body of eminent professional musicians, with the object of promoting the cultivation of orchestral music and of giving Public Orchestral Concerts of the highest class. It is impossible to attempt even a *résumé* of the history of this, the most renowned musical body in England, if not, indeed, in Europe, in the small space at our disposal. From its inception it at once took the leading position among musical societies in this country; from then until now, during a period of just over a century (the 1912-1913 season being the Society's 101st), it has maintained that position of almost undisputed pre-eminence, without a break. Its founders numbered amongst them most of the leading musicians of the time, and its membership has since included so splendid a number of the greatest artistes of all time, that the list of them may almost be taken as the world's record of the art. By

its historical connection with the illustrious Beethoven alone, it enlists the sympathy of all lovers of music; it had the honour of introducing to this country many of his greatest compositions, and to its eternal glory it sent a generous aid to minister to his necessities on his death-bed. It introduced the compositions of Spohr and Moscheles to London audiences, Weber made his first public appearance here under its auspices, and Mendelssohn, when only in his twentieth year conducted his symphony in C minor at a concert in the spring of 1829. These were but the more striking of its early achievements, and considerations of space alone prevent our giving in greater detail the record of later years. The Society has numbered among its conductors, Sir George Smart, Felix Mendelssohn, Sir Henry Bishop, Ignace Moscheles, Sir M. Costa, Richard Wagner, Sterndale Bennett, Sir W. Cusins, Sir Arthur Sullivan, Sir Alexander Mackenzie and Sir Frederick Cowen. In December, 1912, the Society (until then known as the Philharmonic Society), was made the Royal Philharmonic Society.[1] *Patrons:* H.M. the King, H.M. the Queen, H.M. Queen Alexandra. *Hon. Treasurer:* Dr. W. H. Cummings. *Hon. Co-Treasurer:* J. Mewburn Levien, Esq. *Trustees:* John Thomas, Esq., Dr. W. H. Cummings, Dr. Eaton Faning. *Hon. Standing Counsel:* R. Horton Smith, Esq., K.C. *Hon. Solicitor:* Arthur T. Cummings, Esq. *Hon. Librarian:* John Pointer, Esq. *Hon. Secretary:* William Wallace, Esq., 11 Ladbroke Road, W. *Telephone:* 60 Paddington.

Royal School for the Indigent Blind, Leatherhead, Surrey.—*Chief Offices:* Highlands Road, Leatherhead. *Telegraphic Address:* Lux, Leatherhead. *Telephone:* No. 4, P.O., Leatherhead. Founded 1799. Incorporated by Royal Charter, 1826. Management by Committee. *Patron:* Her Most Gracious Majesty, Queen Alexandra. *Treasurer:* Major-General J. E. D. Hill. *Principal:* The Rev. St. Clare Hill, M.A. Object: To give the pupils an elementary education, and to train them in industrial occupations, including pianoforte tuning; to instruct pupils who show ability in music both vocal and instrumental. The institution is open to the public on Tuesdays from 3 p.m. to 5 p.m.

Royal Society of Arts, 18 John Street, Adelphi, W.C.—Founded 1754. *Patron:* H.M. the King. Practical examinations in music, vocal and instrumental, are held by the Society, and certificates of four grades are granted. There are also examinations in Harmony and in the Theory of Music. *Secretary:* Sir Henry Trueman Wood.

Royal Society of Musicians of Great Britain, 12 Lisle Street, Leicester Square, W.C. *Patrons:* His Majesty the King, Her Majesty the Queen, and Her Majesty Queen Alexandra. This Society, founded by Handel in the year 1738, was incorporated under a Charter granted by King George III in 1790, and has for its objects the assistance of members and their families who have become unable to maintain themselves on account of illness or old age. Although the Society has existed for so long, and has numbered among its members many well-known musicians, it is yet insufficiently known among the younger members of the musical profession, who should not neglect to make provision for themselves and their families against old age and possible accident or disease. Musicians are eligible between the ages of twenty-one and forty-five, the cost of membership increasing with age. The Society combines the principles of thrift and charity. Each member pays a premium on entrance and an annual subscription of £3 3s., but in return he (or she) may obtain exceptional benefits, only possible by reason of the generous donations from time to time received from those benevolently inclined towards musicians. The benefits comprise sick relief during temporary illness, medical relief, permanent relief when wholly incapacitated, monthly allowances to widows and children, school fees, apprentice premiums,

[1] For the sake of economy of space, the Society has been referred to throughout the present volume as the Philharmonic Society.

grants towards funeral expenses, and free attendance and advice by physicians and surgeons. The principle of thrift is encouraged, in that a member or his widow need not be penniless before receiving benefits, for assistance is permissible where the income is already £120. The calls upon the Society are ever increasing, both from members, their widows and children, and also from musicians who have no claim whatever upon the Society, but to whom the members are enabled to extend a helping hand in cases of genuine distress. Charity asks for donations, subscriptions, and legacies from those to whom music and the welfare of the less fortunate musician appeal; while thrift requests that those who already realise the advantages of the Society shall make it more widely known, particularly among the younger musicians of the present day. Grants at discretion of Court as follows: Married members, £7 7s. a month; single members, £6 6s. a month; lady members, £5 5s. a month. Allowances for maintenance, education, and apprenticeship of children, and for sickness and medical relief. *Hon. Treasurer:* Dr. W. H. Cummings, F.S.A., "Sydcote," Dulwich, S.E. *Collector:* Mr. Walter Morrow, 4 Strathearn Road, Wimbledon Park, S.W. *Secretary:* Mr. J. F. C. Bennett, 4 Bishopsgate, Cornhill, London, E.C., from whom all particulars may be obtained.

Schola Cantorum Londinensis.—*President:* Vincent d'Indy. *Director:* C. G. Thomas. Established for the study and practice of music in its historical order, beginning with the singing and organ accompaniment of Gregorian Plainsong. The meetings take place weekly at Messrs. Bishop's Organ Works, 20 Upper Gloucester Place, Dorset Square. Address, The Director, Mr. C. G. Thomas, 140 Marylebone Road, N.W.

Society of British Composers.—Founded 1905, to further the interests of British composers, and to assist members with legal advice. Composers only are eligible as members, and friends of music as associates. *Chairman of the Council:* Mr. F. Corder, F.R.A.M. *Hon. Secretary:* Mr. William Wallace, 19 Berners Street, W.

South London Institute of Music.—Established 1869, to provide instruction in all branches of musical education, to afford opportunities through its library for the study of theoretical and other works on the art, to arrange lectures, and in connection with the South London Choral Association to give annual serial concerts of vocal and instrumental music. The Society has honorary and performing members. *Principal* of the Institute and *Conductor* of the Association: Mr. Leonard C. Venables. *Secretary:* Mr. T. G. Reeves. *Hall and Offices:* Camberwell New Road, S.E.

Stock Exchange Orchestral and Choral Society.—Founded 1882. The Society gives three concerts annually at the Queen's Hall. *President:* Henry A. Daniell, Esq. *Hon. Secretary:* Stephen Spurling, Stock Exchange, E.C. *Conductor:* Vacant. *Choir Director:* Vacant.

String-Players' Club, Croydon.—This Society was formed in 1906 by the late S. Coleridge Taylor, who conducted the rehearsals and concerts for two years and then, owing to his many engagements, had to relinquish it. A committee was then formed by some of the members of the orchestra, who engaged the services as conductor of Mr. W. H. Reed (Principal, London Symphonic Orchestra), who has been with the Society ever since. The members number about forty-five, Mr. Reed devoting his talents and energy in securing first-class results. He wrote a work for the club, which was performed with great success at one of the London Symphony Concerts at Queen's Hall ("Variations Caractéristiques"). The club has no patrons. Four or five concerts are given each season. *President:* Mr. Richard Smith. *Conductor:* Mr. W. H. Reed. *Secretary:* Miss J. M. Couchman, 11 Havelock Road, Croydon.

Strolling Players' Amateur Orchestral Society was founded in 1882 by Mr.

Norfolk Megone, who relinquished the conductorship of the Royal School of Mines Orchestra, to devote his attention to the new Society. Mr. Megone was succeeded in 1902 by Mr. William Shakespeare, and the Orchestra is at present conducted by Mr. Joseph Ivimey. The first concert was given on 13 Dec., 1882, at the School of Dramatic Art, Argyll Street. The support given to the Society, however, increased so rapidly that it was found necessary to secure a larger hall. The success of the Society, and the rapid influx of members, soon enabled the committee to engage St. James's Hall for the Ladies' Concerts, the Smoking Concerts being given at St. Andrew's Hall and Prince's Hall. The orchestra numbers 120 performers. The concerts are now given at Queen's Hall, Langham Place, W., and the rehearsals are held at University College, Gower Street. In addition to the numerous concerts given to the members, the Society has, since its foundation, given many concerts for charitable purposes. *Patroness :* H.R.H. Princess Frederica (Baroness von Pawel Rammingen). *President :* Field Marshal H.R.H. the Duke of Connaught, K.G. *Conductor :* Mr. Joseph Ivimey. *Hon. Secretary :* W. E. Garstin, Somerville Lodge, Elsworthy Road, N.W. *Hon. Treasurer :* Francis Goldschmidt, 31 North Gate, N.W. *Bankers :* London and Westminster, Wood Street Branch, E.C.

Tobias Matthay Pianoforte School.—*Central Address :* 96 Wimpole Street, W. For instruction under his teachers on the lines of his "Act of Touch," "First Principles of Pianoforte Playing," "Relaxation Studies," etc. Open to professionals and amateurs, and also to children. Branches at Bournemouth, Brighton, Bristol, Croydon, Eastbourne, Huddersfield, Ipswich, Manchester and Reading. All enquiries should be addressed to Edward H. Cole, *Secretary.*

Tonic Sol-fa College.—Established 1863. Incorporated 1875, to direct musical study in connection with the Tonic Sol-fa system; to conduct examinations and to issue certificates and diplomas, 26 Bloomsbury Square, W.C. *President :* Sir Walter Parratt, M.V.O., M.A., Mus.D. Oxon. *Secretary :* Mr. Walter Harrison, M.A., Mus.B. Oxon.

Trinity College of Music, London.—Instituted 1872, for the advancement of musical education, and for the holding of higher and local examinations in music, and granting diplomas and certificates. Mandeville Place, Manchester Square, W. *Chairman of Board :* Sir Fredk. Bridge, C.V.O. *Secretary :* Mr. Shelley Fisher.

Trinity College, University of Dublin. —*Professor of Music :* Percy C. Buck, M.A., Mus.D. Oxon. A candidate for any degree in music must be matriculated in Arts, by passing an examination in Latin, Greek, English Composition, English History, Geography, Euclid (three books), Arithmetic and Algebra (up to simple equations). For Greek, he may substitute French, German, or Italian. (1) For the degree of Mus.B., the candidate must first pass a preliminary examination to include harmony and counterpoint in four parts, a knowledge of Beethoven's pianoforte sonatas, and the history of English Church Music from Tallis to Purcell. He must next submit to the examiners an exercise either vocal or instrumental, containing specimens of two-part canonic, and four-part fugal writing. If the exercise be approved by the examiners, the candidate shall proceed to a further examination, in five-part harmony and counter-point, double counterpoint, canon in two parts, fugal construction, a knowledge of Bach's "Wohltemperirtes Clavier," and the history of the Oratorio. Bachelors in Music of the University of Oxford or of Cambridge can take the Mus.B. degree in the University of Dublin *ad eundem,* on payment of the necessary fees. (2) To obtain the degree of Mus.D., a candidate must be Mus.B. of Dublin. He must compose an exercise for voices and orchestra, containing an overture, at least one movement in eight real parts, at least one solo with orchestra, and specimens of

canonic and fugal writing. If this be approved, he must pass an examination in harmony and counterpoint up to eight parts, canon and fugue up to four parts, instrumentation and the lives and works of the great masters. Fees, Matriculation, £15; Mus.B., £10 (if the candidate be already B.A. in the University, £5); Mus.D., £20. The public performance of the exercises is no longer required. Degrees in Music are now open to women. Further particulars to be had from the Registrar, H. S. Macran, Esq., Trinity College, Dublin.

Union of Directors of Music in Secondary Schools.—Instituted in 1900, for the advancement of music in secondary schools for boys. *President:* 1911-12: Dr. R. R. Terry. *Secretary:* Rev. Dr. Rowton.

Union of Graduates in Music.—*President:* Professor Sir Charles Villiers Stanford. An incorporated association numbering 730 members, founded in 1893, for the union and protection of Graduates of the Universities of the United Kingdom holding Degrees in Music. *Hon. Secretary:* Dr. E. F. Horner. Office, c/o The University of London, South Kensington, S.W.

University of Cambridge.—*Professor of Music:* Sir C. Villiers Stanford, M.A., Mus.D. Cantab. Candidates for musical degrees must be Matriculated. Literary and Scientific Qualifications: The Candidate must have passed Parts 1 and 2 of the "Previous Examination" of the University (or some other examination accepted by the University as conferring exemption from them) and must be in his Second Term at least before he can enter for the first of the required examinations in music. Before admission to a degree in music residence for nine terms is necessary. For full information respecting fees, etc., application should be made to the Registrary, Cambridge.

University of Cambridge Musical Club.—Founded 1889. Instituted for the study and practice of chamber music, instrumental and vocal, among members of the University. Concerts take place once a week during term. *Treasurer:* Sedley Taylor, M.A., Trinity College. *Secretary:* A. R. Murray, Pembroke College. *Librarian:* C. Sayle, M.A., St. John's College.

University of Cambridge Musical Society.—Founded 1843. For the public performance of choral and orchestral music. *President:* Rev. Canon Pemberton, Trinity College. *Conductor:* Dr. A. Gray, Trinity College. *Secretary:* C. A. Gibbs, Trinity College. *Librarian:* Dr. Charles Wood, Caius College.

University of Dublin.—(*See* TRINITY COLLEGE.)

University of Dublin Choral Society.—Founded 1837. *President:* The Provost. *Conductor:* Mr. C. G. Marchant, Mus.B. *Treasurer:* H. P. Mayne, B.A. *Hon. Secretary:* R. A. Oulton. *Librarian:* J. E. L. Oulton, B.A. *Registrar:* C. F. Leeper. *Orchestral Registrar:* J. H. Grove White. For the cultivation of choral music, and the public performance of choral works of the first rank.

University of Durham.—*Professor of Music:* Joseph C. Bridge, M.A. Mus.D., Oxon et Dunelm., F.S.A., F.R.C.O., Hon. R.A.M. Organist and Master of the Choristers of Chester Cathedral. Bachelor of Music: A candidate for the degree of Bachelor of Music must first pass the Matriculation Examination qualifying for admission as a Student in Music, unless he have passed any of the examinations recognised by the University as equivalent to its Matriculation Examination. Having the Matriculation Testamur, or having been accepted on account of having passed one of the above examinations, the candidate is eligible to enter as a "Student in Music," and to present himself at the next first Examination in Music held, or at any subsequent examination. Subjects: Harmony and Counterpoint, in not more than four parts. If he pass this examination, the Candidate receives by post a certificate, signed by the Examiners in Music, and his next step is to submit his exercise for

examination. The candidate after receiving his exercise, with a certificate from the Examiners that it is accepted, is eligible to present himself, at the interval of a year from his passing the "First" Musical Examination, for the Final Examination in Music at any subsequent date. Doctor of Music: The candidate must be of fifteen terms standing from the day on which he receives his Bachelor's degree, must compose an exercise, and pass an examination in music. All examinations are held at Durham, in the Lecture Rooms, Palace Green. The results of these examinations are sent by post, and will not be telegraphed. Residence for a degree in music is not required. Women may take degrees in music. Information as to the fees payable and all particulars may be obtained from the Rev. H. Ellershaw, M.A., University Offices, North Bailey, Durham.

University of Edinburgh.—Founded 1583. *Professor of Music:* Frederick Niecks, Esq., Mus.D. Regular courses of lectures are given on History of Music, Theory (harmony, form, counterpoint, and composition), and Æsthetics; also a series of Historical Concerts. A Faculty of Music has been instituted, and an Ordinance dealing with the regulations for Degrees in Music issued by the Scottish Universities Commissioners. The Chair of Music was founded by Gen. John Reid, who, in a will indefinitely worded, left some directions for the purpose. A portion of his bequest has been, after decision of the Scotch Court of Session, devoted to the Chair of Music, the rest of the bequest being devoted to the "General University Fund." The University Musical Society (*President:* Professor Niecks; *Conductor:* Mr. J. A. Moonie), whose object is the practice of choral music and the giving of an annual concert, contains male and female voices.

University of London Musical Society.—Founded 1905, for the practice and performance of choral and orchestral music. It consists of a choral section, an instrumental section, honorary members and associates, and is under the direction of a Committee composed of delegates from the colleges and schools of the University. Rehearsals are held at University College, Gower Street. *Patrons:* the Earl of Rosebery, K.G., K.T., and Sir Philip Magnus, M.P., B.A., B.Sc. *President:* Sir Fredk. Bridge C.V.O., M.A., Mus.D. *Chairman of Committee:* Mr. Clifford B. Edgar, Mus.B., D.Sc. *Conductor:* Mr. H. R. Walthew, A.R.C.M. *Hon. Secretary:* Mr. W. Ibbotson, M.R.C.S., London Throat Hospital, Great Portland Street, W.

University of Oxford.—*Professor of Music:* Sir Walter Parratt, M.A., Mus.D. Candidates for the degree of Mus.B. must pass the Preliminary examination for Students in Music, or Responsions (both held four times a year), or an examination giving statutable exemption from Responsions. They can then (having matriculated) enter for the First Examination for Mus.B. After this has been passed, candidates may enter for the Second Examination for Mus.B., and, if successful, can proceed to the Third Examination which now consists of the Musical Exercise. The degree of Mus.D. cannot be taken until five years have elapsed from the time of becoming Mus.B. Candidates are required to send in an exercise and pass one examination. Particulars as to the Examinations can be obtained from the Assistant Registrar, University Registry, Clarendon Building, Broad Street, Oxford, to whom names have to be sent. All candidates must have their names on the books of some college or hall at the time of sending in their names. The Matriculation fee is £3 10s. The Examination fees are: Responsions, £2 2s.; alternative Preliminary Examinations, £1 1s.; for each of the three professional Examinations for Mus.B., £2 2s.; for the first Examination for Mus.D., £5; for the second Examination for Mus.D., £2 2s. The Degree fees are: To the University, for Mus.B., £10; for Mus.D., £25. There are also College fees, which differ according to College customs. Candidates would do well—in view of the recent changes of Statute—to consult the Examination Statutes published annually in June.

Universities of Oxford and Cambridge Musical Club.—Founded 1899, to promote and extend the knowledge of chamber music among its members. *Hon. Secretary :* Mr. Horace M. Abel, " Reynolds House," Leicester Square, W.C.

University of Oxford Musical Club. —Founded 1872, to improve the taste for, and promote the appreciation of, good chamber music by the performance of concerted music and solos during term. *President :* Mr. J. D. Denniston, New College. *Treasurer :* Mr. E. C. Marchant, Lincoln College. *Secretary :* Mr. N. F. Smith, Balliol College. *Librarian :* Mr. M. J. Nash, Exeter College.

University of Oxford Musical Union. —Founded 1884, for promoting the study and practice of chamber music among members of the University. *Treasurer :* G. G. Stocks, Mus.D. *Secretary :* F. E. Hirst, University College.

Upper Tooting College of Music, 298 High Road, Balham, S.W.—*Principal :* Mr. Allen Brown, F.R.C.O , A.R.C.M., L.Mus. T.C.L. Established to provide complete musical education to Professional and Amateur Students. Resident pupils received. Staff (over 60) consists of eminent Professors from leading London colleges, etc. All musical subjects and Elocution taught. Classes held. " Matthay " system taught by Professor from Matthay Pianoforte School. Orchestra meets weekly. Scholarships for singing, organ, pianoforte and harmony, preparation by experienced specialists for degrees, R.C.O., R.C.M., R.A.M., T.C.L. Diploma and certificate correspondence lessons given.

Victoria College of Music, London. —(Instituted and founded by the Victoria College Corporation, Ltd.). *Registered Central Office :* 11 Burleigh Street, Strand, W.C. Inst. 1890. Incor. 1891. The objects are: (1) The advancement of musical education by means of lectures and classes, thereby encouraging the study, composition, and execution of music in all its branches. (2) The holding of examinations, and granting certificates of merit in the three degrees of Associate, Licentiate, and Fellowship to successful candidates. *Principal :* J. H. Lewis, D.C.L., F.E.I.S., Mus.Doc. *Chairman :* J. M. Bentley, Mus.D., Cantab., F.R.A.M. *Director of Studies :* Churchill Sibley, Mus.D. *Hon. Solicitor :* W. Ivanhoe Thomas. *Chartered Accountants :* Fitzpatrick, Graham & Co. *Secretary :* Geo. A. Stanton, A.R.C.M.

Virgil Piano School.—Instituted 1895. 60 Berners Street, W. Established for the study of pianoforte playing and acquisition of technique in connection with the Virgil practice clavier. Teachers' certificates are granted after examination. *Managing Director :* Mr. Albert Bate.

Voice - Training Society, Medical Society's Rooms, 11 Chandos Street, Cavendish Square.—Founded 1896, for promoting the proper training of the voice. *President :* The Duke of Rutland. *Hon. Secretary :* Miss d'Orsay.

Westminster Orchestral Society.— Founded 1885, for the practice and performance of orchestral music in general, and of the masterpieces of British composers in particular, and also with the object of bringing forward meritorious young musicians. *Patroness :* H.M. Queen Alexandra. *Chairman :* Sir Homewood Crawford. *Conductor :* Mr. Lennox Clayton, 140 New Bond Street, W. *Secretary :* Mr. H. P. Noakes, 11 Queen's Mansions, Brook Green, W.

Woodford Conservatoire of Music, Truby House, High Road, South Woodford, Essex.—*Musical Director :* E. Markham Lee, M.A., Mus.D., F.R.C.O. *Secretary :* Miss F. M. Frewer. Instruction in all branches of musical study. Over fifty highly qualified and experienced professors. Orchestra conducted by Dr. Markham Lee. Choral and operatic societies, select choirs, etc., meet weekly. Terms moderate. Full particulars, prospectus and fees on application to the Secretary. *Telephone No. :* 479 Wanstead.

OBITUARY OF MUSICIANS

DEC., 1909—DEC., 1912

NAME.		AGE.	DATE.
ALLITSEN, FRANCES (Mary Frances Bumpus)	Song-writer	63	1st Oct., 1912
BAILY, W. J.	Bass vocalist	61	23rd April, 1912
BAKER, HENRY	Mus.Bac.	75	
BALAKIREW, M. A.	Composer	74	30th May, 1910
BARNETT, D. D. J.	Teacher	70	28th Dec., 1911
BARTH, ALICE	Operatic vocalist	61	18th July, 1910
BARTMUS, RICH.	Organist	51	
BARTON, W. J.	Pianist & Teacher		July, 1912
BASSETT, W. S.	Musical Conductor	38	13th Nov., 1910
BEARD, FRED. W.	Organist and Conductor		5th May, 1912
BENNETT, JOSEPH	Critic	80	Feb., 1911
BERGER, WILHELM	Conductor	50	Feb., 1911
BLUME, MAX	Piano-teacher	63	27th Jan., 1912
BLUTHNER, J.	Piano Manufacturer	86	13th April, 1910
BROADWOOD, HY. J. T.	Piano Manufacturer	59	11th Feb.
CALLAGHAN, J.	Musical Director	39	18th Nov., 1910
CASE, GEO. ED.	Trombone Player	55	29th Nov., 1909
CHANOT, F.W.	Violin Maker		
CHESHIRE, GEO.	Harpist	73	21st Sept., 1910
CLARKE, J. HAMILTON	Organist and Conductor	72	9th July, 1912
COLE, SUSANNA	Singer	82	Sept., 1912
COLERIDGE-TAYLOR, SAM.	Composer, etc.	37	1st Sept., 1912
COLONNE, ED.	Orch. Conductor	72	28th Mar., 1910
COSSMANN, B.	'Cellist	89	7th May, 1910
COWEN, EMILY	Mother of Sir F. Cowen	89	29th May, 1910
CRAMENT, J. MAUDE	Organist and Composer	66	4th Mar., 1912
CROGER, THOMAS R.	Conductor, etc.	62	Jan., 1911
DARTER, WM. SILVER	Piano Manufacturer	71	28th Feb., 1911
DEANE, WM.	Conductor	45	25th Oct., 1910
DE REEDER, L.	Conductor		16th Dec., 1910
DESLANDRES, ADOLPHE	Composer	71	August, 1911
DITTMAR, HEINRICH	Violinist		10th Oct., 1910
DIX, J. AIRLIE	Composer	39	8th Dec., 1911
EDWARDS, F. GEORGE	Musical Critic and Writer	56	28th Nov., 1910
ELMBLAD, JOH.	Singer and Conductor, etc.	57	

NAME.		AGE.	DATE.
FIELDHOUSE, HARRY	Pianist	43	28th Dec., 1909
FOOTE VERE C. (Barrington Foote)	Bass Vocalist		20th April, 1910
FROGGATT, SAML. T.	Organist	78	28th Feb., 1911
FULKERSON, H. L.	Vocalist		26th August, 1910
GÄNSBACHER, JOS.	Pianist, etc.	83	
GAUNTLETT, H. S.	Violinist	24	9th August, 1911
GILBERT, SIR W. S.	Librettist		29th May, 1911
GILBERT, W. B.	Composer	81	2nd Mar., 1910
GIRAUDET, ALF.	Teacher		Nov., 1911
GODDARD, JOSEPH	Musical Writer	77	9th Dec., 1910
GREEN, FANNY	Pianist	69	3rd May, 1911
GUILMANT, ALEX.	Organist	74	30th March, 1911
GUY, HENRY	Tenor	64	11th Oct., 1910
HALIR, CARL	Violinist	51	21st Dec., 1909
HALLÉ, LADY	Violinist	72	15th April, 1911
HERVEY, REV. F. A. J.	Composer	64	8th August, 1910
HEINTZ, ALBERT	Pianist	90	
HUDSON, HENRY	Organist		20th Nov, 1912
IZARD, ALF.	Pianist	47	11th July, 1910
KENNEDY, J. H.	Lecturer & Writer		15th April, 1912
KIDNER, WALTER J.	Conductor, etc.	60	20th Oct., 1911
KLEIN, BRUNO O.	Organist	56	
KRZYZANOUSKI, RUDOLF	Conductor	49	
KUHE, WM.	Pianist, etc.	89	8th Oct., 1912
LAHEE, HENRY	Composer	86	29th April, 1912
LAMPERTI, GIO. BAT.	Singing Teacher	71	18th Mar., 1910
DE LANGE, SAML.	Organist	71	7th July, 1911
LARGE, JOHN	Contra-Tenor	70	14th March, 1912
LAWSON, HY.	Violinist	85	Sept., 1910
LOVEDAY, HY. J.	Musician and Secy. to Irving	72	29th March, 1910
MACBETH, ALLAN	Composer	54	25th August, 1910
MAHLER, GUSTAV	Composer	51	18th May, 1911
MALHERBE, CHAS.	Writer on Music	58	6th Oct., 1911
MARRIOTT, W.	(of Keith Prowse)	83	27th April, 1912
MASSENET, JULES	Composer	70	14th August, 1912
MATHIAS, GEO.	Pianist	84	
MATT, JOHN	Trombonist	66	21st May, 1910
MCGUCKIN, MRS.	Organist, etc.	94	5th Dec., 1910
MILES, GEO.	Harpist	49	30th Oct., 1911
MONDAY, JOSEPH	Organist	58	19th Jan., 1910
MOTTL, FELIX	Conductor	55	2nd July, 1911
MYLNE-BARKER, C.	Amateur singer, etc.	66	17th Feb., 1910
NEUMANN, ANGELO	Wagnerian Musician and producer		Dec., 1910
NUNCZY, L.	Violinist		18th April, 1910

NAME.		AGE.	DATE.
PALMER, BESSIE	Contralto	79	1st Sept., 1910
PARDEW, JOHN	Organist	55	13th April, 1910
PARKERS, JOHN WM.	Organist	78	5th Feb., 1912
PEACE, ALBERT L.	Organist	68	14th Mar., 1912
POENITZ, FRANZ	Harpist	63	1912
POWNALL, JOHN	Opera Singer		20th June, 1910
PRENDERGAST, A. H. D.	Composer	77	13th July, 1910
PROUT, DR. E.	Composer	74	5th Dec., 1909
QUESTE, CHAS.	Violinist, etc.	42	Oct., 1911
RADECKE, ROBT.	Conductor, etc.	81	21st June, 1911
REINECKE, CARL	Pianist, etc.	86	10th Mar., 1910
RCUSS, ED.	Pianist, etc.	60	18th Feb., 1911
ROBERTS, OWEN	Tenor	52	20th Feb., 1910
ROBINSON, ELIZ.	Pianist		12th Feb., 1911
ROSE, HY. R.	Organist	57	5th Sept., 1911
SANFORD, S. S.	Pianist (U.S.A.)	61	6th Jan., 1910
SCHOTTLER, W. F. C.	Conductor	49	19th Nov., 1912
SEDLAZEK, MLLE.	Operatic Contralto		
SELMER, JOHAN	Composer	66	21st July, 1910
SHAW-HELLIER, COL. T. B.	Ex-Commandant, Kneller Hall	74	Jan., 1911
SHERWOOD, WM. H.		57	Feb., 1911
SIMROCK, HANS	Publisher	49	26th June, 1910
SMITH, VERE	Song-writer	25	21st Jan., 1910
SMITH, MRS. F.	(of G.S.M.)		30th May, 1911
SVENDSEN, JOH. S.	Composer	71	14th June, 1911
TABB, R. P.	Musical Librarian	64	6th Jan., 1910
THOMSON, JOHN HUGH	Critic	70	17th Dec.
THORLEY, HANDEL	Bass	87	20th Jan., 1910
TINEL, EDGAR	Composer	58	28th Oct., 1912
"TITANIC" BANDSMEN (*vide* end of List)			
TWENDELL, FRED. G.	Pianist, etc.	86	
TOUR, T. B. G., IMBART DE LA	Teacher & Vocalist	46	Sept., 1911
TOZER, JOHN	Conductor, etc.	82	24th Oct., 1911
TROTÈRE, H. (H. Trotter)	Song-writer	57	
UGALDE, DELPHINE	Soprano	81	18th July, 1910
VALVERDI, G.	Spanish Composer		25th Mar., 1910
VIARDOT-GARCIA, P.	Contralto	89	18th May, 1910
VON PERGER, RICHD.	Composer, etc.	56	
VON WILM	Composer, etc.	77	
WACH, FRAU. ELIZ.	daughter of Mendelssohn	65	15th Oct., 1910
WATSON, DR. HENRY	Choral Conductor,	64	3rd Jan., 1911
WEBB, GEO. G.	Viola	74	14th Aug., 1911
WECHKERLIN, J. B.	Composer	89	20th May, 1910
WESCHE, WALTER	Pianist	53	26th Sept., 1910
WINKELMANN, HERMAN	Singer	62	19th Jan., 1912
WITMARK, M.	Music Publisher	76	29th Mar., 1910

NAME.		AGE.	DATE.
WOOD, OLGA	Soprano		20th Dec., 1909
WYNNE, KATE	Contralto		9th Mar., 1912
WYNTER, EDITH	Pianist		20th May, 1910
ZABEL, ALBERT	Harpist		
ZAMBRA, JULIUS J. G.	(of Rudall Carte & Co.)	53	27th Feb., 1911

"TITANIC" BANDSMEN

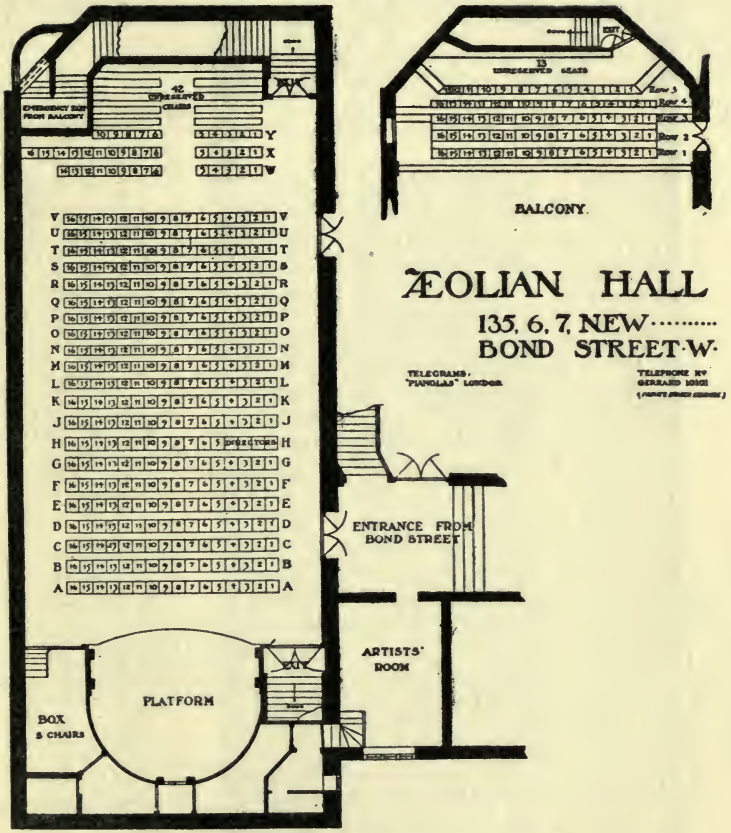
The following are the names of the members of the Band on the White Star liner *Titanic*, foundered 15th April, 1912—

W. HARTLEY, Bandmaster (Dewsbury)
J. HUME (Dumfries)
P. C. TAYLOR (London)
J. W. WOODWARD (Headington, Oxon)
R. BRICOUX (Lille, France)
F. CLARKE (Liverpool)
G. KRIUS (London)
W. T. BRAILEY (London)

PLANS OF PRINCIPAL LONDON CONCERT HALLS

PLAN OF SEATING

TOTAL · SEATING · CAPACITY · 612 ·

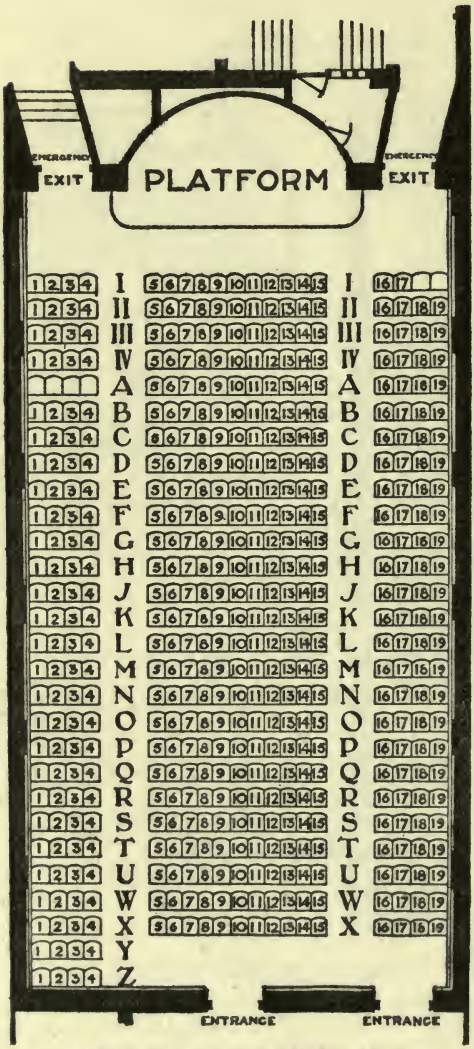


Inclusive Charges : Afternoon, £12 12s. ; Evening, £14 14s.

Manager : HAROLD C. FALEY.

Telephone : Gerrard 10101. *Telegrams :* " Pianolas, London."

BECHSTEIN HALL.



BALCONY, UNNUMBERED, BUT TO SEAT ABOUT 90.

Seating Accommodation : Ground Floor, 502 ; Balcony 90 ; Total 592.

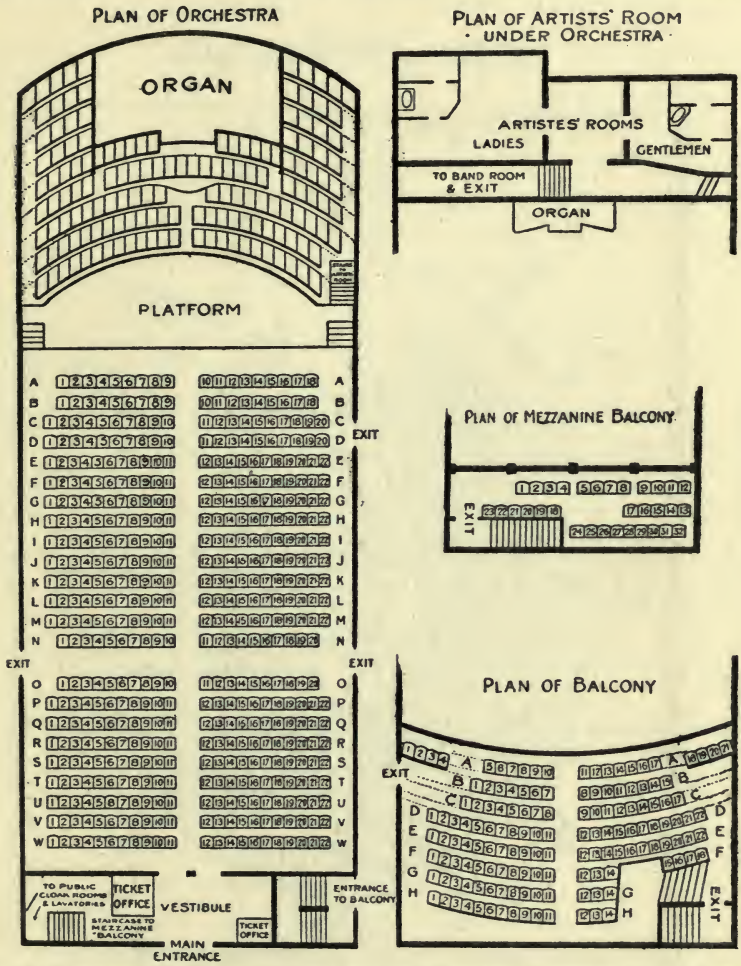
Inclusive Rent : Afternoon, Twelve Guineas ; Evening, Fourteen Guineas. (N.B.—These prices are augmented by one guinea during the months of November, May and June.)

The Bechstein Hall is built in the Italian Renaissance style.

For further particulars apply to THE MANAGER. *Address* : Wigmore Street, W.

Telephone : 1280 Paddington. *Telegrams* : "Bechstein, London."

ROYAL ACADEMY OF MUSIC CONCERT HALL.



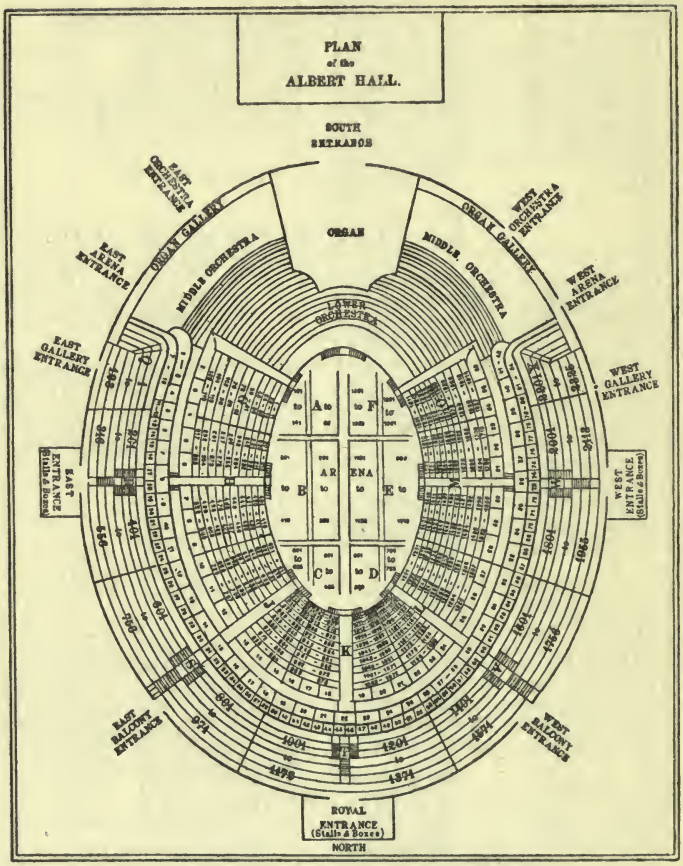
This Hall is available for high-class Recitals, Chamber Concerts, and Orchestral Concerts; it contains a Three-manual Concert Organ erected by Messrs. Norman & Beard, Artistes' Rooms, Cloak Rooms, etc.

The seating capacity is 815 when arranged for a Recital, viz.: Stalls and Area, 490; Mezzanine Gallery, 32; Balcony, 143; Orchestra, 150.

The charges for hire are: For Afternoon Chamber Concerts and Recitals, £10 10s.; for Afternoon Orchestral Concerts, £11 11s.; for Evening Chamber Concerts or Recitals, £12 12s.; for Evening Orchestral Concerts, £13 13s.

Applications for engagement of the Hall should be addressed to the Secretary, Royal Academy of Music, York Gate, Marylebone Road, N.W.

ROYAL ALBERT HALL.



Seating Accommodation, 9,087.

(*See next page.*)

Manager and Secretary, HILTON CARTER

Seating Accommodation—

Boxes	Loggias .. 35 to seat	280
	Grand Tier .. 37 to seat	390
	Second Tier .. 70 to seat	390
Amphitheatre Stalls		1,362
Arena		810
Balcony		1,785
Organ Gallery		80
Orchestra—when not used by Choir		1,100
Gallery—Promenade—limited to (300 seats)		3,000
		9,197
Less for Honorary Stewards when required		110
		*9,087

For further particulars, apply to HILTON CARTER, *Manager and Secretary.*

* *Shareholders' Seats* (1,300) *excluded.*

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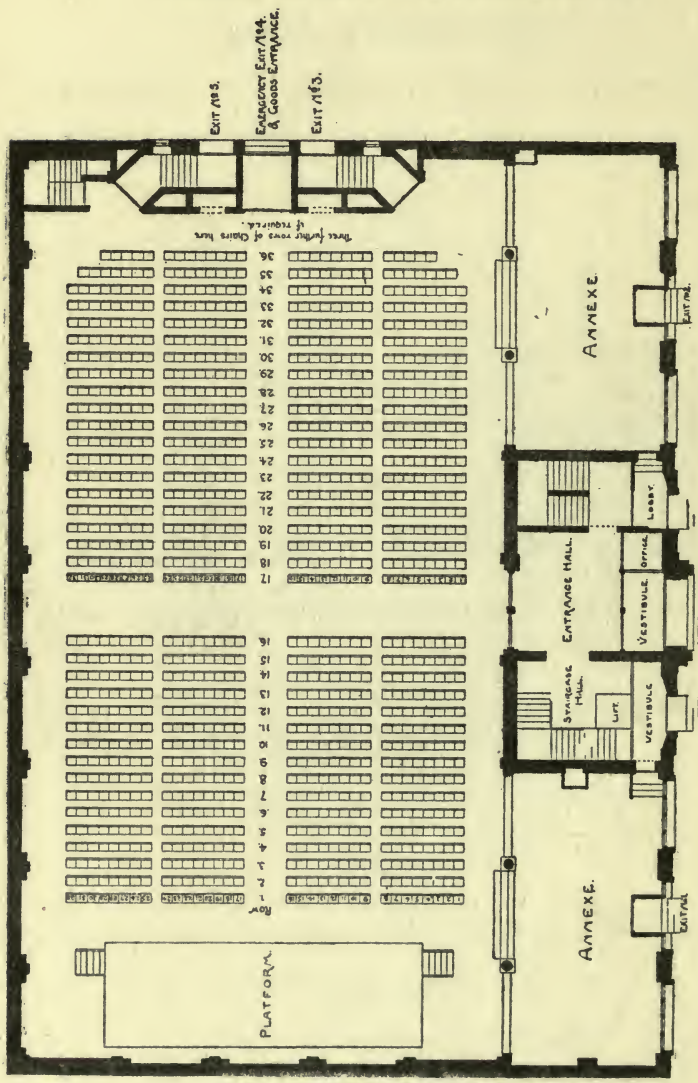
ROYAL HORTICULTURAL HALL.

VINCENT SQUARE, WESTMINSTER, S.W.



Seating Accommodation : 1,250-1,650 as required.

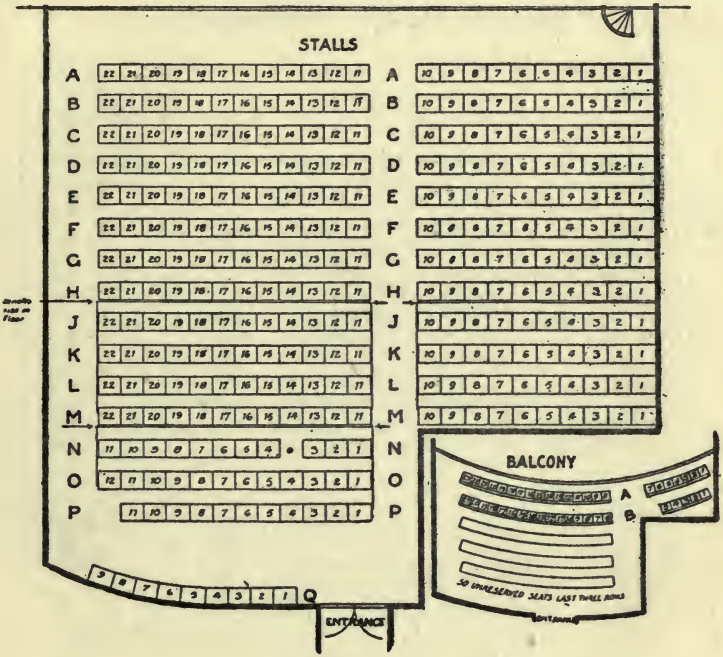
Charges : Afternoon, 2 till 6 p.m. £10 10s. ; Evening, 6 till 12 p.m., £15 15s. (Rehearsals for concerts, half the above charges.) Special Terms quoted for Charity Concerts.

Secretary : REV. W. WILKS, M.A.

Assistant Secretary : ARTHUR J. GASKELL.

Telephone : 5363 Victoria. *Telegrams* : "Hortensia, So. West, London."

STEINWAY HALL, LOWER SEYMOUR STREET, W.



Seating Accommodation—Stalls, 300; Balcony, 100; Total 400

New Philharmonic Grand Organ.

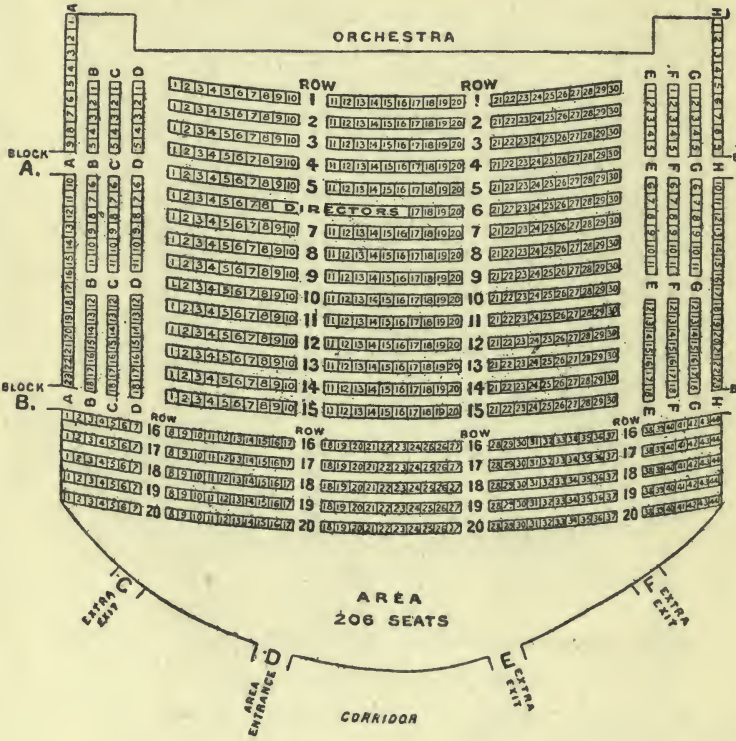
Terms for Letting: Afternoon, Seven Guineas; Evening, Nine Guineas (inclusive of lighting and heating, attendance and use of pianoforte). A charge of One Guinea made for use of Grand Organ.

For further particulars apply to THE MANAGER.

Telephone: 5445 Paddington. *Telegrams:* "Steinways, London."

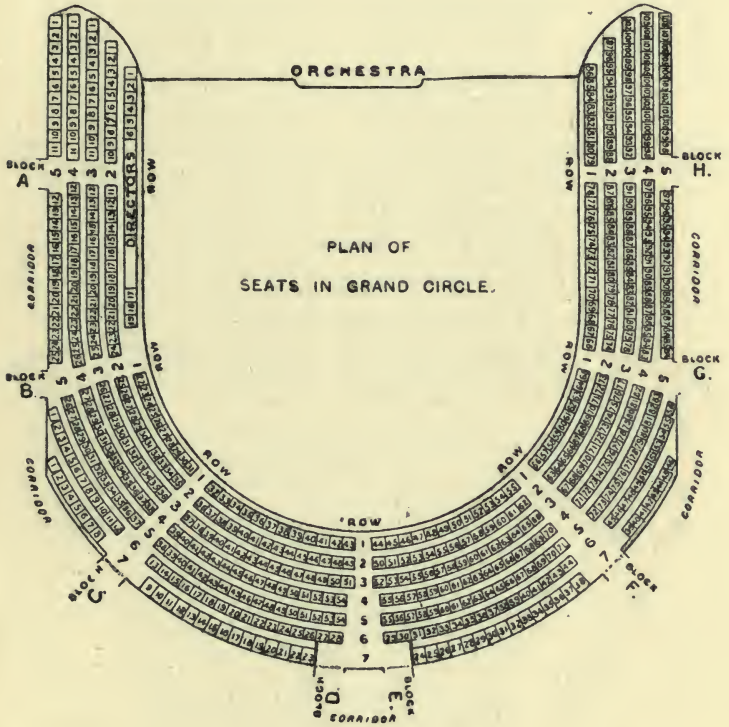
QUEEN'S HALL, LANGHAM PLACE, W.

PLAN OF SEATS IN SOFA STALLS.



Sole Lessees : CHAPPELL & Co., LTD. *Manager :* ROBT. HUMPHREYS.
Telephone : 2824 Mayfair. *Telegrams :* "Chord, London."

QUEEN'S HALL, LANGHAM PLACE, W.



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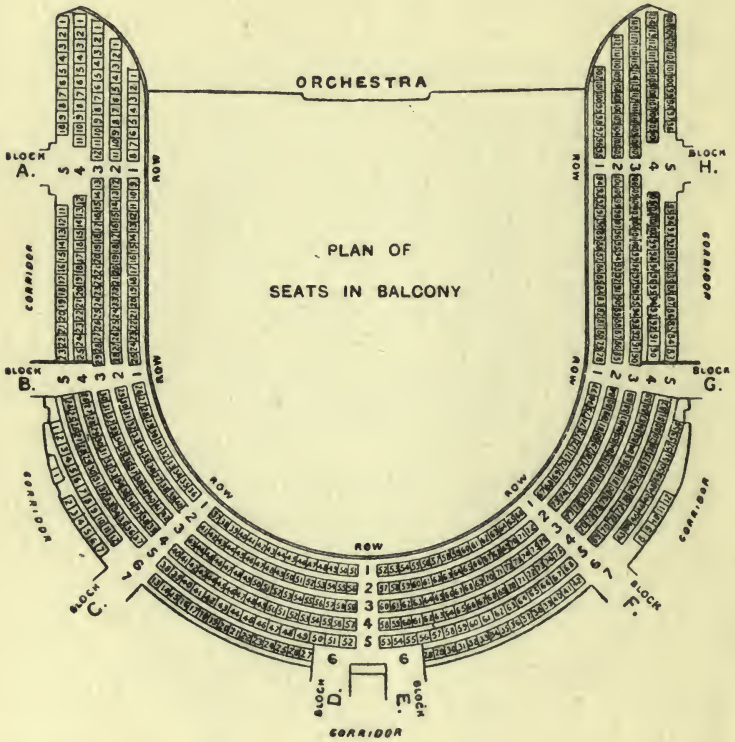
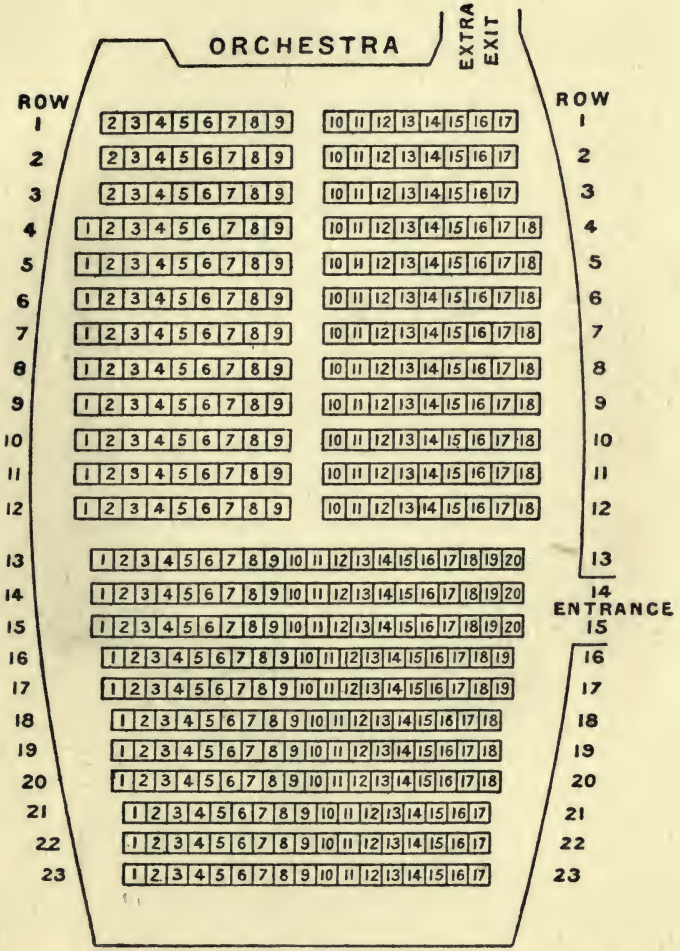
QUEEN'S HALL, LANGHAM PLACE, W.



Sole Lessees : CHAPPELL & CO., LTD. *Manager :* ROBT. HUMPHREYS.
Telephone : 2824 Mayfair. *Telegrams :* "Chord, London."

QUEEN'S HALL, LANGHAM PLACE, W.

PLAN OF SMALL HALL.



Seating Accommodation : 413.

(Arrangements can be made for 80 extra seats on platform if desired.)

Sole Lessees : CHAPPELL & Co., LTD. *Manager :* ROBT. NEWMAN.

Telephone : 2824 Mayfair. *Telegrams :* "Chord, London."

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